

THE DENTON SERIES

OF THE NEW ENGLAND

LIBRARY

OF THE

NEW ENGLAND

LIBRARY

OF THE

NEW ENGLAND

LIBRARY

OF THE

NEW ENGLAND

LIBRARY

OF THE

NEW ENGLAND

LIBRARY

Macbeth

LIBRARY OF CONGRESS.

~~PR2823~~  
Chap. \_\_\_\_\_ Copyright No. \_\_\_\_\_

Shelf A2 G3

UNITED STATES OF AMERICA.







The Students' Series of English Classics.

# MACBETH

*EDITED, WITH INTRODUCTION AND NOTES,*

BY

JAMES M. GARNETT, M.A., LL.D.



LEACH, SHEWELL, & SANBORN,  
BOSTON. NEW YORK. CHICAGO.

1897.

35445-C<sup>2</sup>-1

PR 2823

.A2G3

COPYRIGHT, 1897,  
BY LEACH, SHEWELL, & SANBORN.

12-38522

TYPOGRAPHY BY C. J. PETERS & SON, BOSTON.  

---

PRESSWORK BY BERWICK & SMITH.

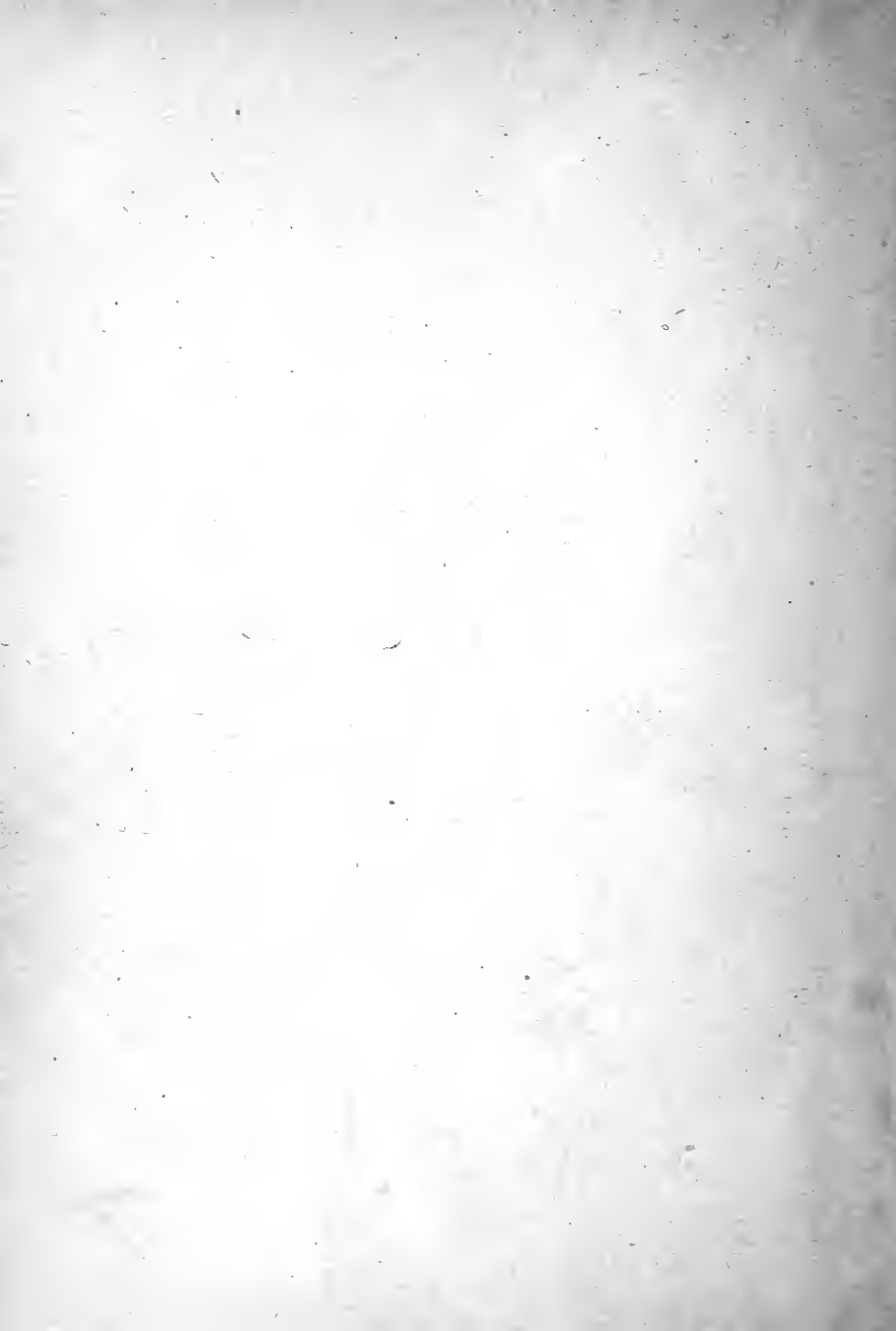
TO

My Shakespeare Class

IN

THE WOMAN'S COLLEGE OF BALTIMORE, MD.,

1896-1897.



## PREFACE.

---

THIS book is intended for a school and college text-book, and it is therefore in great part a compilation. It is chiefly indebted to Dr. Furness's edition of *Macbeth* in THE VARIORUM SHAKESPEARE, and to Clark and Wright's Clarendon Press edition of *Macbeth*; but the editions of Rolfe, Hudson, Manly, Chambers, and Deighton have also been examined. The text is based on that of Dr. Furness, collated with the *Cambridge Shakespeare*, second edition, Dyce's third edition, and Hudson's school edition. All readings marked F<sub>1</sub> (First Folio) have been verified from my own original copy of that volume. The Textual Notes have been separated from the Explanatory Notes, as they may not be needed for younger pupils. The references to Abbott's *Shakespearean Grammar*, — which should be in the hands of every teacher, if not of every student, — have usually been briefly summarized, to enable the student to see the bearing of the reference upon the text. Occasional questions have been introduced in the Notes as suggestive to the student, but they should be multiplied by the teacher. Some examination questions on Act III. will be found

in Abbott's *Shakespearian Grammar* (pp. 440 ff.), and a very complete set prepared by Dr. Furness, with answers, will be found in Professor Thom's *Shakespeare Examinations* (pp. 63-101). These are referred to, however, merely as suggestive, for each teacher should prepare his own examination questions. For some excellent advice as to the teaching of Shakspeare, I would refer to Professor Dowden's "Teaching of English Literature" in his *New Studies in Literature* (1895). Professor Dowden is not afraid of what is so often called *cram*. He says: "A good deal of what is carelessly and ignorantly termed *cram* I should venture to call sound teaching *as far as it goes*." In the present reaction against *philological*, in behalf of what is called *literary*, teaching, great risk is run of feeding a class on the skimmed milk of literature, and of having them carry away from the class-room nothing serviceable, a stimulus to neither the memory, the judgment, the taste, nor the imagination, all of which faculties should be stimulated by the proper study of Shakspeare.

I am not responsible for the spelling "Shakespeare," as I prefer that adopted by the New Shakspeare Society.

JAMES MERCER GARNETT.

THE WOMAN'S COLLEGE OF BALTIMORE, MD.

June 1, 1897.

# CONTENTS.

---

	PAGE
PREFACE . . . . .	V
INTRODUCTION —	
TESTIMONIES TO <i>Macbeth</i> . . . . .	1
TEXT. . . . .	3
DATE . . . . .	4
SOURCES . . . . .	5
DAVENANT'S "ARGUMENT" . . . . .	6
OUTLINE OF THE ACTS AND SCENES . . . . .	8
THE VERSIFICATION OF SHAKESPEARE . . . . .	15
CHARACTERIZATION . . . . .	27
TIME-ANALYSIS OF <i>Macbeth</i> . . . . .	42
MACBETH. . . . .	43
TEXTUAL NOTES . . . . .	141
EXPLANATORY NOTES . . . . .	147
APPENDIX. INTERPOLATIONS IN <i>Macbeth</i> . . . . .	216





# INTRODUCTION.

---

## TESTIMONIES TO MACBETH.

THERE are four *great* tragedies belonging to the third period (1601–1608) of Shakespeare's dramatic activity, — *Hamlet*, *Othello*, *King Lear*, and *Macbeth*; and while each is great in its own way, it is useless to attempt to determine which is greatest. But *Macbeth* has been given the palm by some critics. The poet Campbell has said (Furness, *Variorum Shakespeare*, *Macbeth*, p. 423): "I regard *Macbeth*, upon the whole, as the greatest treasure of our dramatic literature. We may look," says he, "as Britons at Greek sculpture and at Italian paintings, with a humble consciousness that our native art has never reached their perfection; but in the drama we can confront Æschylus himself with Shakespeare; and of all modern theatres *ours* alone can compete with the Greek in the unborrowed nativeness and sublimity of its superstition. In the grandeur of tragedy *Macbeth* has no parallel till we go back to the *Prometheus* and the *Furies* of the Attic stage."

Hallam, too (Furness, p. 300), says: "The majority of readers, I believe, assign to *Macbeth* . . . the pre-eminence among the works of Shakespeare; many, however, would rather name *Othello*, and a few might prefer *Lear* to either. The great epic drama, as the first may be called, deserves, in my own judgment, the post it has attained, as being, in the

language of Drake, 'the greatest effort of our author's genius, the most sublime and impressive drama which the world has ever beheld.' "

The German critic Kreyssig also has said (Furness, p. 470) : "As regards wealth of thought, *Macbeth* ranks far below *Hamlet* ; it lacks the wide, free, historic perfection which in *Julius Caesar* raises us above the horror of his tragic fall. It cannot be compared with *Othello* for completeness, depth of plot, or full, rich illustration of character. But, in our opinion, it excels all that Shakespeare, or any other poet, has created, in the simple force of the harmonious, majestic current of its action, in the transparency of its plan, in the nervous power and bold sweep of its language, and in its prodigal wealth of poetical coloring."

In beginning, then, the study of *Macbeth*, the student enters upon the study of one of Shakespeare's greatest works, instinct with dramatic power, and, in its depiction of tragic terror, thought not unworthy to be placed alongside of the grand works of that master of the terrible in ancient tragedy, Æschylus himself.

The supernatural element, as seen in the predictions of "the weird sisters," heightens this tragic terror ; and it reaches its climax in the appearance of the Ghost of Banquo, which produces such a remarkable effect upon Macbeth. We may trace, too, the course of the evil suggestions working upon the mind of an ambitious man, urged on by the persuasion of a still more ambitious woman ; but her fate is one to touch the heart with the deepest feeling of tragic pathos, while the fate of Macbeth himself creates no sympathy for the criminal, but is felt to be well deserved, and a signal example of that retributive justice which punishes crime at last.

## HISTORY OF THE PLAY.

In order to understand fully any one of Shakespeare's dramas, it is necessary to become acquainted with its *external history*, so to say, which includes all that we can learn about its *text*, the *date* of its composition, and the *sources* of its plot.

## TEXT.

About one-half of Shakespeare's plays were published separately, in *Quarto* form, during his lifetime; but the first collected edition was that known as the *First Folio*, published in 1623, seven years after Shakespeare's death.

This is our *sole* authority for the text of about one-half of the plays, and, in conjunction with the early Quartos, serves to establish the text of the rest of the plays.

In respect to *Macbeth*, our sole authority is the text as published in the *First Folio*, no Quarto edition of it having appeared. This first collected edition of Shakespeare's plays was edited by his friends and fellow-actors, John Heminge and Henry Condell; but it was not subjected to careful proof-reading, and contains many errors, hence the numerous conjectures of editors in their efforts to emend Shakespeare's text. Of the text of *Macbeth*, Clark and Wright, the editors of the *Cambridge Shakespeare*, and of the Clarendon Press edition of the play, say (C. P. ed., p. v.): "The text, though not so corrupt as that of some other plays, — *Coriolanus* for example, — is yet in many places very faulty, especially as regards the division of the lines." They suggest that "probably it was printed from a transcript of the author's MS., which was in great part not copied from the original, but written to dictation. This is confirmed by the fact that several of the

most palpable blunders are blunders of the ear and not of the eye." From the way in which the text of the plays has been handed down to us, it is not surprising that editors have been often forced to resort to conjectural emendation. Where a reading in the printed text is a manifest blunder and makes no sense, we must take the most plausible conjecture, and endeavor to make the best sense possible.

## DATE.

In regard to the *date of the play*, the earliest written testimony to its representation is the entry in the Diary of Dr. Simon Forman, who saw it acted on April 20, 1610, and has left us a brief notice of it (Furness, p. 384; C. P. ed., pp. vi., vii.) Its composition could not have been earlier than 1603-1604; for the allusion in Act IV., Scene I., line 120,

"some I see  
That twofold balls and treble sceptres carry,"

is considered to refer to the union of the two kingdoms of England and Scotland under James I., who ascended the throne in 1603, but was not formally proclaimed king until Oct. 24, 1604. The Clarendon Press editors think the play was a new one when Dr. Forman saw it, and so prefer a late date, say 1609. Mr. Fleay, the Shakespearian scholar, thinks it was written soon after James's accession, and prefers 1603. Mr. Grant White, the American editor of Shakespeare, says: "I have little hesitation in referring the production of *Macbeth* to the period between October, 1604, and August, 1605;" but if the allusion to equivocation in Act II., Scene III., line 9 (see Dowden's *Shakspeare Primer*, p. 137), has any reference, as some think, to the trial of Henry Garnet, the Jesuit, who

was connected with the Gunpowder Plot, and was tried on March 28, 1606, the play cannot be dated earlier than 1606; and this is the date preferred by most critics, as Professor Dowden and Dr. Furness, editor of the *Variorum Shakespeare*. Dr. Furness thinks that perhaps *Macbeth* was first exhibited on the visit of the King of Denmark to England, which took place in July, 1606 (Furness, p. 383).

## SOURCES.

In respect to the *sources* of the play, it is manifest that Shakespeare drew his plot from Holinshed's *Chronicle History of England, Scotland and Ireland*, which was used by him for so many of his plays, especially for his English historical plays. Holinshed's second edition was published in 1587; and this is probably the one Shakespeare used, the first edition having been published in 1577. Holinshed was dependent upon the Latin History of the Scots (*Scotorum Historia*) of Hector Boece, or Boetius, first printed in 1526, and translated into the Scotch dialect by John Bellenden a few years later. Boece, too, followed a still older history, Fordun's *Scotichronicon*, or Chronicle of Scotland, about 1377. These histories, however, mingle tradition and fact, so that we cannot take all their statements as historic truth. Shakespeare has joined two different parts of the history, the murder of King Duffe by Donwald, and the killing of Duncan by Macbeth, as the extracts show.<sup>1</sup> Macbeth, as King of Scotland, is said to have

<sup>1</sup> See Furness, pp. 356-370; C. P. ed., pp. xiii.-xli.; and many other editions of *Macbeth* for these extracts; but it has not been thought necessary to reprint them in this edition, for *Macbeth* is in no sense a historical play, and there is little advantage in tracing out how Shakespeare varies from Holinshed. The account in Holinshed served merely as a framework for Shakespeare's delineations.

had a successful reign. He was contemporary with Edward the Confessor (1042-1066) on the English throne, and was overthrown in battle by Malcolm about 1054, but was not slain until 1056, says Sir Walter Scott. Mr. Fleay thinks that Shakespeare drew his ideas of the witches from Reginald Scot's *Discovery of Witchcraft* (1584), and possibly from an old ballad, or play, as it may have been, called *The Ballad of Mac-do-beth*, entered for publication in 1596, and referred to in Kempe's *Nine Days Wonders* (1600). Wyntoun's (d. 1420) *Chronicle of Scotland* is also given by Furness as one of the sources. Lastly, it must be mentioned that *Macbeth*, in the form in which we have it, is probably interpolated in certain parts; critics differ somewhat as to these, but their views will be noticed more particularly in the Appendix. Thomas Middleton, a contemporary dramatist, wrote, probably about 1615, two years after Shakespeare's retirement from the stage, a play called *The Witch*, which has points of resemblance with *Macbeth*; and it is thought that he introduced into *Macbeth* the character of Hecate, and made other interpolations for stage purposes after Shakespeare's death (1616). (See Appendix for "Interpolations in *Macbeth*.") In 1674 Sir William Davenant made a version of Shakespeare's *Macbeth*, and this held the stage for many years. It will be found in Furness (Appendix, pp. 303-355). Davenant's "Argument" is given below.

#### "THE ARGUMENT.

"Duncan, King of the Scots, had two Principal men, whom he Employed in all matters of Importance, Macbeth and Banquo. These two Traveling together through a Forrest, were met by the three Fairie Witches (Weirds the Scots call them) whereof the first making Obeysance unto Macbeth, saluted

him, Thane (a Title unto which that of Earl afterwards succeeded) of Glamis, the second Thane of Cowder, and the third King of Scotland: This is unequal dealing, saith Banquo, to give my friend all the Honours, and none unto me: To which one of the Weirds made Answer, That he indeed should not be a King, but out of his Loyns should come a Race of Kings: that should forever Rule the Scots. And having thus said, they all suddenly vanished. Upon their arrival at the Court, Macbeth was immediately Created Thane of Glamis; and not long after some new Service of his, requiring new Recompence, he was Honored with Title of Thane of Cowder. Seeing then how happily the Prediction of the three Weirds fell out in the former, he Resolved not to be wanting to himself in fulfilling the third; and therefore first he killed the King, and after by reason of his Command among the Soldiers and Common People, he Succeeded in his Throne. Being scarce warm in his Seat, he called to mind the Prediction given to his Companion Banquo: Whom hereupon suspected as his Supplanter, he caused to be Killed, together with his Posterity: Flean one of his Sons, Escaped only, with no small difficulty into Wales. Freed as he thought from all fear of Banquo and his Issue, he Built Dunsinan Castle, and made it his Ordinary Seat: And afterwards on some new Fears, Consulted with certain of his Wizards about his future Estate: Was told by one of them, that he should never be Overcome, till Birnam Wood (being some Miles distant) came to Dunsinan Castle; and by another, that he should never be Slain by any Man which was Born of a Woman. Secure then as he thought, from all future Dangers; he omitted no kind of Libidinous cruelty for the space of 18 Years; for so long he Tyrannized over Scotland. But having thus made up the

Measure of his Iniquities, Macduff the Governor of Fife, associating to himself some few Patriots (and being assisted with Ten Thousand English) equally hated by the Tyrant, and abhorring the Tyranny, met in Birnam Wood, taking every one of them a Bough in his hand (the better to keep them from discovery) marching early in the morning towards Dunsinane Castle, which they took by escalado. Macbeth escaping, was pursued by Macduff, who having overtaken him, urged him to the Combat; to whom the Tyrant, half in scorn, returned this Answer; That he did in Vain attempt to kill him, it being his Destiny never to be slain by any that was Born of Woman. Now then said Macduff, is thy Fatal end drawing fast upon thee, for I was never Born of Woman, but violently Cut out of my Mothers Belly: which words so daunted the cruel Tyrant, though otherways a Valiant man and of great Performances, that he was very easily slain; and Malcolm Conner, the true Heir, seated in his Throne."

#### OUTLINE OF THE ACTS AND SCENES IN MACBETH.

The following outline is given for the convenience of younger students, and it should be enlarged by themselves:

ACT I., *Scene I.* Meeting of the three Witches.

*Scene II.* Duncan and attendants meet Sergeant, who gives bombastic account of the battle against Norway and Macbeth's prowess; confirmed by Ross, who announces victory, and capture of the rebellious Thane of Cawdor.

*Scene III.* Meeting of the three Witches on the heath; entrance of Macbeth and Banquo, and predictions of the Witches. Ross and Angus announce the honor conferred on Macbeth, who is much affected by it, and revolves in mind



how the last prediction is to be fulfilled. The murder of Duncan suggests itself to him.

*Scene IV.* Duncan inquires about Cawdor. Macbeth and others enter; Duncan praises Macbeth, and states intention of visiting him at Inverness. Duncan makes Malcolm Prince of Cumberland, which seems a stumbling-block to Macbeth.

*Scene V.* Lady Macbeth reads Macbeth's letter, and fears that Macbeth is too gentle "to catch the nearest way." Messenger announces coming of the King, which seems to Lady Macbeth fatal to him. She nerves herself for the murder, and welcomes Macbeth with the prospect of the throne, urging him to leave the matter to her.

*Scene VI.* Arrival of Duncan and attendants, who are met by Lady Macbeth, and greeted with formal words.

*Scene VII.* Soliloquy of Macbeth, debating with himself the murder of Duncan. He wishes to "proceed no further," but is spurred to the deed by Lady Macbeth, who taunts him with lack of courage, overcomes his scruples, and makes him "settled" to commit the crime.

---

All important characters except Macduff — present but silent — are introduced in this Act. The action progresses from the suggestion of the crown to Macbeth, up to the settled plot of Macbeth and his wife to remove Duncan, who is their guest, as "the nearest way" to its attainment.

---

ACT II., *Scene I.* Banquo and Fleance after midnight meet Macbeth. Banquo and Macbeth converse; then follows Macbeth's soliloquy, debating the crime with himself.

*Scene II.* Lady Macbeth awaits Macbeth, who enters just after the murder. The grooms talked in their sleep, and Macbeth heard the voice cry, "Sleep no more! Macbeth doth murder sleep." Lady Macbeth derides Macbeth's compunctions of conscience, smears the grooms' faces with blood, and bids Macbeth get on his nightgown.

*Scene III.* Porter's soliloquy as "porter of hell-gate." Macduff and Lennox come to see the King, and talk with Macbeth. Macduff goes to call the King, and re-enters, struck with horror at the sight. Macbeth and Lennox inquire with surprise, "What's the matter?" and go to see for themselves. Lady Macbeth and Banquo are roused by Macduff's cries, and the ringing of the bell. Macbeth and Lennox return, and then Malcolm and Donalbain also enter. Macbeth's hypocrisy seen in his bombastic speech after killing the grooms. Lady Macbeth becomes nervous, and is carried out. Malcolm and Donalbain talk aside. Banquo suggests a meeting, and after others leave, Malcolm and Donalbain conclude to go to England and Ireland respectively.

*Scene IV.* Ross and Old Man comment on the night. Enter Macduff, who charges the grooms with the murder, suborned by Malcolm and Donalbain who have fled. Macbeth has gone to Scone to be invested. (In some editions, as Hudson's, the first three scenes are printed as one, and Scene IV. is Scene II.)

---

In this act a climax is reached by the murder of Duncan. Characters of Macbeth and Lady Macbeth are still further developed. Macbeth, having done the deed, is appalled at it. Lady Macbeth encourages him, but later is nervous, whether in reality or as a feint is disputed. Duncan's sons suspect

Macbeth, and leave the Kingdom. Macbeth attains the object of his crime, the crown. Action of the first two Acts is very rapid. First brings Duncan into Macbeth's power; second traces the consequences of it in his murder and Macbeth's coronation. Effect on Macbeth still to be developed in next three Acts.

---

ACT III., *Scene I.* Banquo's soliloquy. Enter Macbeth and others. Macbeth invites Banquo to supper. Macbeth's soliloquy. Interview with murderers in which murder of Banquo is plotted. In talk with Banquo, Macbeth refers to Malcolm and Donalbain in England and Ireland.

*Scene II.* Lady Macbeth sends for Macbeth. Their interview, in which Macbeth alludes to murder of Banquo without explicitly stating it. Lady Macbeth encourages Macbeth.

*Scene III.* Meeting of murderers, and murder of Banquo. Fleance escapes.

*Scene IV.* Banquet. Murderer notifies Macbeth of murder of Banquo. Appearance of Ghost of Banquo, and effect on Macbeth. Lady Macbeth excuses him. Second appearance of Ghost, and renewed excitement of Macbeth. Lady Macbeth dismisses the guests, and encourages Macbeth to take rest. Macbeth refers to absence of Macduff, and states intention of seeking "the weird sisters."

*Scene V.* Meeting of Witches and Hecate, and agreement to meet again with Macbeth "at the pit of Acheron" in the morning.

*Scene VI.* Ironical comment of Lennox on the murder of Duncan and of Banquo. Lord informs Lennox that Malcolm is in England and Macduff has gone thither. They wish return of Macduff to "our suffering country."

---

The action in this Act culminates in the murder of Banquo, and the effect on Macbeth when the Ghost of Banquo appears at the banquet. Meeting of Hecate and Witches looks to subsequent interview with Macbeth. Conversation of Lennox and Lord prepares for interview of Macduff and Malcolm in next Act. The plot progresses regularly from murder of Duncan to that of Banquo, and looks to the final retribution on Macbeth. Interview of Lady Macbeth and Macbeth in Scene II. shows Macbeth's perturbed condition, and the effect of the Ghost of Banquo on him discloses his guilt. He determines to hesitate at nothing to make himself secure, but his superstition is shown in his intention of visiting the Witches "to know the worst." Scenes V. and VI. are preparatory to Act IV.

---

ACT IV., *Scene I.* Macbeth's interview with the Witches, and Apparitions of armed head, bloody child, and child crowned, with tree in hand; later, Show of eight kings with Banquo's Ghost following. Macbeth determines to surprise the castle of Macduff and slay all his line, as he has read his fate, and tries to prevent fulfilment of the predictions, seeing that Macduff has fled, as Lennox informs him.

*Scene II.* Lady Macduff, Son, and Ross converse about Macduff's flight; a messenger speaks of danger approaching; murderers enter, slay the son, and pursue Lady Macduff.

*Scene III.* Long conversation between Malcolm and Macduff, the latter urging the former to recover the crown, and the former objecting in order to test Macduff, but he finally consents. Doctor interlude. Ross announces the fate of Macduff's wife and children. Distress of Macduff, and effort of Malcolm to cheer him. They make ready to advance into

Scotland with the forces under Siward that England has lent.

---

Macbeth's superstition still further shown in this Act, and efforts made by him to resist fate, even to the murder of all Macduff's line. Preparation for recovery of the kingdom by Malcolm is also represented.

---

ACT V., *Scene I.* The sleep-walking scene. Doctor and Gentlewoman converse about Lady Macbeth's somnambulism, when she enters with a candle, walking in her sleep, and lets drop expressions relating to the murders of Duncan, Lady Macduff, and Banquo.

*Scene II.* Menteith, Caithness, Angus, and Lennox march to meet Malcolm, Macduff, and Siward. Macbeth remains shut up in the castle of Dunsinane.

*Scene III.* Macbeth is enraged at the reports of the flight of his thanes, but is confident in his security. A servant reports the approach of the English force. Seyton confirms it, and Macbeth inquires of the Doctor about his wife. He will not fear "Till Birnam forest come to Dunsinane."

*Scene IV.* Malcolm, Siward, and Scottish lords march against Macbeth, each soldier bearing a bough from Birnam wood to conceal their numbers.

*Scene V.* Macbeth defies the assault, and sends Seyton to learn what is that noise of women. He returns and reports the death of the Queen, which seems to produce little effect upon Macbeth, who has become too hardened to feel or fear. A messenger reports the "moving grove," which enrages and frightens Macbeth.

*Scene VI.* Malcolm, Siward, and Macduff command to throw down the boughs, sound the trumpets, and join battle.

*Scene VII.* Macbeth, as a baited bear, slays young Siward. Macduff seeks him. Malcolm and Siward take possession of the castle.

*Scene VIII.* Macbeth meets Macduff, and learns that he was not "of woman born." This frightens him still more, and he refuses to fight with Macduff, but in desperation resolves to "try the last," and they retire fighting. Malcolm, Siward, and others rejoice over their victory, but lament the death of young Siward. Macduff enters with Macbeth's head; Malcolm is hailed King of Scotland, and invites all to Scone to see him crowned.

---

Action culminates in this Act. Remorse has affected the mind of Lady Macbeth, and she dies from the effects of it. The Scottish thanes join Malcolm and the English forces. Macbeth in despair resists, but when "Birnam wood comes to Dunsinane," he fears his fate and loses heart; still more when he learns that Macduff is not "of woman born." The death of Lady Macbeth from remorse of conscience, and the slaying of Macbeth by Macduff, avenge the murders of Duncan, Banquo, and Lady Macduff. Nemesis is swift and sure. Fate works retribution, and we seem to see a Greek tragedy reenacted. The threads of the plot are all united in the final Act.

NOTE. — Having found such an outline as the foregoing useful in instruction, it is given as an illustration of method. Students, especially younger students, should be required to state in their own language the contents of each Scene of each Act in a play of Shakespeare, and at the close of each Act to

sum up its contents, and note how far the plot has advanced towards completion. The bearing of one Act upon another should also be noted, and the gradual development of the characters and unravelling of the plot. Æsthetic criticism of the characters and of the structure of the play may come later. It is first requisite to be assured that the play is a real possession of the student. Otherwise, the instructor talks in the air. I have always advised my students never to read a line of criticism on the characters of a play of Shakespeare until they have thoroughly mastered the plot, and the development of the characters as traced by their action in the play. While not sharing Mr. Wright's aversion to æsthetic criticism,<sup>1</sup> I think it is often undertaken too soon.

#### THE VERSIFICATION OF SHAKESPEARE.<sup>2</sup>

THE basis of all metrical forms, the metrical unit, as it is called, is the *foot*, which, in English verse, consists usually of *one accented syllable preceded or followed by one or two unaccented syllables*.

We have nothing to do, in English verse, with the great number and elaborate schemes of feet and metres found in Greek and Roman poetry. The Greeks seem to have had a much more acute ear for rhythm than the moderns, and the Romans imitated the Greeks. Greek and Roman verse, too,

<sup>1</sup> Introduction to *King Lear*, C. P. ed., page xviii.

<sup>2</sup> For the contents of this section see Gummere's *Handbook of Poetics*, Part III.; Abbott's *Shakespearian Grammar*, "Prosody" (pp. 328-429); and Dowden's *Shakspeare Primer*, Chapter IV., §§ 39-46. The last work should be used with every class studying Shakespeare. Abbott's *Grammar* is the only book we have on the language of Shakespeare, but it should be revised, condensed, and systematized. A suitable *Primer* of the language of Shakespeare is much needed.

was based on *quantity*, — that is, the regular recurrence of *long* and *short* syllables, — while the verse of all modern European nations is based on *accent* (stress), — that is, the regular recurrence of *accented* (stressed) and *unaccented* (unstressed) syllables. But if we assume, for the sake of convenience, that *accented* = *long*, and *unaccented* = *short* syllables, we may borrow certain terms from classical versification, which will relieve us of the cumbrous repetitions of the expressions, “verses of one accent or stress,” “verses of two accents or stresses,” etc., and which will enable us to designate readily the *number* and *order* of the accented and unaccented syllables constituting the foot, and the *number* of feet in the verse. We make use, therefore, of the following names of the most common feet in English verse, the *breve* (◡), denoting the unaccented, and the *macron* (—), the accented syllable :—

*Iambus* = ◡ —; *trochee* = — ◡; *anapæst* = ◡ ◡ —; *dactyl* = — ◡ ◡; *pyrrhic* = ◡ ◡; *spondee* = — —; the last two being accented according to the verse in which they appear, either on the first or the second syllable. Some add the *tribrach* = ◡ ◡ ◡, and the *amphibrach* = ◡ — ◡. The *ictus* (stress), denoted by the acute accent (´), marks the accented syllable.

In English verse the word-accent, which is usually on the root-syllable, and the verse-accent should coincide; but this was not the case in classical verse except incidentally, as in the first, fifth, and sixth feet of the dactylic hexameter following.

Compare *Æneid* I. 1 :—

“*Árma* *vîr* | *úmque* *cá* | *nô* || *Trô* | *jâe* *quí* | *prîmus* *ab* | *ôris*,”  
and the first line of *Evangeline* :—



“ This is the | forest pri | méval. || The | murmuring | pīnes and  
the | hēmlocks.”

The rhythm is the same in each; and so are the feet, except that the Latin third and fourth feet are spondees, and the English are dactyls.

The double strokes ( || ) denote the *cæsura*, or rhythmical pause.

The following words may be taken as examples of the several feet as seen in single words: *bemoan*, *holy*, *persevere*, *merciful*, *faith-breach*, — the spondee being usually seen in compound words, and so susceptible of variable accent, as in the following verse:—

“ That o’er | the green | cornfield | did pass.”

*As You Like It*, V. iii. 17.

(See Gummere’s *Handbook of Poetics*, p. 142, on “Hovering Accent.”) The following verse may illustrate the use of pyrrhics and spondees:—

“ Is the | King’s ship ; || in the | deep nook | where once.”

*Tempest*, I. ii. 227.

Mr. Dawson (*Englische Studien*, XI. 176) calls this two pyrrhics, two spondees, and one iambus; but we may scan *is* *the* and *in the* as trochees, which are common in the first and third feet of Shakespearian verse. It deserves notice that these light feet are immediately followed by heavier ones, a point that has been sometimes overlooked, but, if examined into, will be found to be a marked characteristic of Shakespearian verse

and of the verse of other poets. The balance in the *dipody* (two successive feet) is thus preserved, and the beauty of the rhythmical movement is increased.

According to the *number* of feet in a verse, it is termed *monometer*, *dimeter*, *trimeter*, *tetrameter*, *pentameter*, *hexameter*, *heptameter*, — the last being seen in the old ballad measure, or fourteen-syllable iambic verse, — and even *octameter* (better called *octometer*), foot and metre being identical.

The rhythmical play or flow in English verse is found in the skilful arrangement of the words into feet in accordance with the natural accent of the words, the subsidiary accent of a word often serving, however, as the strongly accented syllable of a foot, as *the* *ad* | *versa* | *ry*. Compare for variation of accent in the last word : —

“ Ò Sir, | your præ | sence is | too bold | and pèr | emptò | ry.”  
*1 Henry IV.*, I. iii. 17.

(Cf. Abbott, § 490, *peremptory* [perhaps], *Pericles*, II. v. 73.)

It is found also in the variation of the rhythmical pause, which has no fixed place in the verse, — as the *cæsura* had in classical hexameter verse, — and it may come after an accented or an unaccented syllable. The rhythmical pause is not always well defined; but it is seldom entirely absent, except in the shortest verses.

With these brief observations on the general subject of verse, we may examine the blank verse of Shakespeare.

One of the most common forms of verse in English poetry is the *iambic pentameter*, the scheme of which is as follows : —

U / U / U / U / U /

It was first used in English by Chaucer, in riming couplets

in many of his *Canterbury Tales*, and has been used since by many poets; but it is especially familiar to the modern public in the riming couplets of Dryden and Pope, and is called the "heroic" English verse, from its use in epic poetry, as in Milton's *Paradise Lost*. This form of verse without rime, and hence called "blank" verse, was naturalized by Marlowe as the regular form for the drama; and Shakespeare found it ready to hand. Milton was the first poet to see its eminent suitableness for epic poetry also, and he has made us familiar with it in a more uniform structure than in the verse of Shakespeare.

It has been said that Chaucer never wrote an imperfect line; and doubtless if we had the text of Shakespeare revised by his own hand, the same might be said of him. But Shakespeare's text has come down to us much mutilated in some plays, so that we sometimes meet with lines that do not conform to the normal scheme above mentioned. This statement does not apply to the regular licenses, as they are called, of Shakespearian blank verse, but only to the abnormal lines which cannot be made perfect without much emendation, if then. We must always remember that Shakespeare's verse was written for the ear, and not for counting syllables on the fingers; and we can always discern the five accents of a normal line by reading the verse correctly.

We find some incomplete lines, usually *dimeters* or *trimeters* (lines of two or three accents), occurring generally at the beginning and the end of speeches; but some say that Shakespeare never left a *tetrameter* (line of four accents) standing in his work, and all such lines should be regarded as mutilated.

Others, as Abbott (§§ 504-507), allow lines of four accents when there is a pause or interruption in the line, and especially when there is a change of thought, called the logical

pause. Abbott says, "Lines with four accents are, unless there is a pause in the middle of the line, very rare." He gives several examples, chiefly from the *Taming of the Shrew* (§ 505):—

"Let's éach | one sénd | únto | his wife."

*Taming of the Shrew*, V. ii. 66.

We meet occasionally with Alexandrines, or twelve-syllable lines (*iambic hexameters*); but these are usually composed of two trimeters, and occur most frequently at the close of one speech and the beginning of the next, or when there is a decided pause in the middle of the line, and so they are not regular hexameters (§ 500):—

"Whére it | may sée | itself ; || this is | not stránge | at áll."

*Troilus and Cressida*, III. iii. 111.

(Trochees in first and third feet.) Many twelve-syllable lines are only apparent Alexandrines, and contain but five accents, which may be seen by using the Shakespearian accentuation and contraction (§ 494):—

"He thínks | me nów | incáp | ablé ; || conféd(e) rates."

(§ 497):— *Tempest*, I. ii. 111. (Cf. § 464.)

"That tráce him | in his (in's) líne. || No bóast | ing like | a fóol."

*Macbeth*, IV. i. 153.

(This is better read as two trimeters.)

In the scanning of Shakespeare we should note carefully the following points:—

(1) That many words were accented differently by Shakespeare from their present accentuation, either nearer the beginning or nearer the end than now. Compare the following:—

(§ 490.) "Our wílls | and fátes || do só | contrá | ry rún."

*Hamlet*, III. ii. 221.

(§ 492.) “Bóunty, | persév | (e) rance, || mér | cy, lów | linéss.”  
*Macbeth*, IV. iii. 93.

(2) That many words, and even phrases, were contracted which are no longer contracted, so that vowels were elided (or at least slurred in pronunciation, i.e., pronounced with very light breath), making an iambus instead of an anapæst. It is indifferent which method is adopted:—

(§ 463.) “And thén, | they sáy, || no spír(i)t | dares stir |  
 abróad.” *Hamlet*, I. i. 161.

(3) That many words were resolved or expanded, i.e., prolonged in pronunciation, so that a monosyllable might become a dissyllable, or a dissyllable become a trisyllable; and this was especially the case in syllables containing the liquids *l* and *r*, the light vowel *e* being inserted:—

(§ 477.) “That cróaks | the fá | tal én | t(e)ránce || of Dúncan.”  
*Macbeth*, I. v. 40.

Spenser uses this spelling, *Faery Queene*, I. viii. 34. So in monosyllables (§ 480):—

“Lúcius, | my gówn. || Fare (fáer) | well, góod | Messála.”  
*Julius Cæsar*, IV. iii. 231.

(4) That the rhythmical pause might supply the place of an unaccented, and sometimes of an accented, syllable, sometimes even of both, when there was a pause in the sense (logical pause); for here rhetorical and rhythmical emphasis coincide:—

(§ 508.) “Let fáll | thy lánce. || ^ | Despáir | and díe.”  
*Richard III.*, V. iii. 143.

“That shé | did gíve | me, || ^ | whose pó | sy wás.”  
*Merchant of Venice*, V. i. 148.

(5) That in such cases also there might be an extra unaccented syllable before the pause; for such double or feminine endings might occur within the verse before a pause, as well as at the end of the verse:—

(§ 454.) “For míne | ownr sáfeties; || you máy | be right | ly  
júst.” *Macbeth*, IV. iii. 30.

“For góod | ness dáres | not chéck thee; || wear thóu | thy  
wróngrs.” *Macbeth*, IV. iii. 33.

(6) That often in the first foot, and also after a pause in sense within the verse, generally in the third or fourth foot, the accentuation may be reversed, and we have a trochee instead of an iambus; but we are told that this does not occur in two successive feet:—

(§ 453.) “Féed and | regárd | him nót. || Áre you | a mán?”  
*Macbeth*, III. iv. 58.

The following line in this section is unique, if scanned as marked by Dr. Abbott:—

“Sénseless | línen ! || Háppier | thereín | than Í.”  
*Cymbeline*, I. iii. 7.

It seems most likely that an unaccented initial syllable has been lost, as *O, thou*, or some like word, and we should scan:—

“ ^ Sénse | less lín | en ! || Háppier | thereín | than Í,”

with initial pause and extra syllable before the cæsura, although there is no difference in the position of the accents. Opinions may sometimes differ as to the scanning of a line. In the example before the last we may accent *you* more strongly than *are*, and read, “Are youú a mán?” Similarly with reference to contractions, resolutions, and pauses. Mathematical certainty in scanning cannot always be reached.

## EXAMPLES.

As illustrations of the several points noted, we may take the following examples : —

“ The néw | est státe. || — Thís is | the sér | géánt.”

*Macbeth*, I. ii. 3.

(Reverse-rhythm [trochee] in third foot, and *sergiant* as trisyllable.)

“ ’Gainst my | captív | itý. || — Háíl | brave friénd ! ”

I. ii. 5.

(Reverse rhythm [trochee] in fourth foot, and *hail* as dissyllable.)

“ As thóu | didst leáve | it. || ˘ | Doubtful | it stóod.”

I. ii. 7.

(Omission of accented syllable, due to rhythmical pause.)

“ And Fór | tune, || ón | his dám | nèd quár | rel smíling.”

I. ii. 14.

(Double ending, with cæsura in second foot.)

“ Which smók’d | with blóod | y éx | ecú | tíón.”

I. ii. 18.

(Dissyllabic ending, *ion*; frequent, when final.)

“ Till hé | unseám’d | him || fróm | the náve | to th’ cháps.”

I. ii. 22.

(Elision of article, or anapæst in fifth foot, pyrrhic in third foot.)

“ What a háste | looks thróugh | his eyés ! || So shóuld | he lóok.”

I. ii. 46.

(Elision of *a*, which some omit, or anapæst in first foot.)

“ The wé | írd sís | ters hánd | in hánd.”

I. iii. 32.

(Tetrameter, *weird* dissyllabic, which Theobald substituted for the *weyward* and *weyard* of the First Folio.)

“That mán | may qués | tion. || You seém | to ún | derstánd me.”  
I. iii. 43.

(Double ending before the pause and at end of verse, twelve syllables, but only five accents.)

“Or háve | we eá | ten ón | the ín | sane róot.”  
I. iii. 84.

(*insane* accented on first syllable, pyrrhic in third foot.)

“Which hé | desérves | to lóse. || Whéther | he wás combín'd.”  
I. iii. 111.

(Hexameter, with reverse rhythm [trochee] in third foot, or slur *whether* to *wher* and *he was* to *h' was*.)

“My thóught, || whose múr | ther yét | is bút | fantást(*i*) cal.”

(Triple ending, or double ending if *i* is elided, and pyrrhic in fourth foot.)

The student should select other examples for himself.

The changes in Shakespeare's versification during his dramatic career have of late years, especially since the establishment of the New Shakspere Society in 1874, been made much of in determining the chronological order of his plays. (On this subject see Dowden's *Shakspere Primer*, Chapter IV., §§ 39-46, “Verse-tests.”)

They have been used, too, to separate Shakespeare's work from that of others in plays of which he wrote only a part, particularly in separating Fletcher's work in the *Two Noble Kinsmen* and in *Henry VIII.*; for Fletcher was very fond of double, and even triple, endings. These results are not agreed to by all scholars; and some, as the late Professor Minto and



the poet Swinburne,<sup>1</sup> think that too much has been made of the verse-tests; but it does appear that they are useful in making certain broad lines of demarcation between plays, though they do not enable us to determine the absolute order of the plays without other evidence.

To sum up, Shakespeare's versification is very regular, and a line must not be regarded as irregular because it contains more or less than ten syllables counted in accordance with modern pronunciation. If it contains *five accents*, neither more nor less, it is a normal line, even if there is an unaccented syllable over at the end, or in the middle before a pause; and even if there are two unaccented syllables between accents. The impression on the ear is the same as in a line of ten syllables with five accents, the unaccented and accented syllables alternating; and this is the main point.

So, too, even if we can count but nine syllables, provided we can resolve a long monosyllable into a dissyllable, or can pause naturally long enough within the line to supply the place of an unaccented or an accented syllable, and not offend the ear; for the ear is the judge of rhythm, and not the fingers.

Shakespeare's versification became much more melodious and flowing in his later plays, due to his adoption of the *run-on* for the *end-stopped* verse, the sense being continued from one line to another without a break. This served to combine the verses into paragraphs, and to give greater variety to the rhythm. A natural consequence of this was the use of the *weak* and the *light* endings, which looked forward rather than backward; and while these usually unaccented words stood in accented places, they did not permit the voice to dwell on

<sup>1</sup> Cf. Swinburne's burlesque on the New Shakspeare Society, in his *Study of Shakespeare*, Appendix.

them, but the speaker was carried on in a continuous current of harmonious verse, producing a much more agreeable effect on the ear than the earlier end-stopped lines. To the ordinary ear it requires but practice in reading Shakespeare — and reading aloud is best — to perceive the beauty of his versification, and to feel how much it adds to the force of his thoughts.

Every student should receive at least elementary instruction in the versification of Shakespeare, and be taught to read rhythmically. It will be found that here a little knowledge is not a dangerous thing, and it will awaken a desire for more knowledge.

NOTE. — A bibliography of works useful for the study of Shakspeare's versification, in addition to those above-mentioned, may be appended: —

W. S. WALKER'S *Versification of Shakspeare*.

C. BATHURST'S *Changes in Shakspeare's Versification*.

ELLIS'S *Early English Pronunciation*, with special reference to Chaucer and Shakespeare.

G. H. BROWNE'S *Notes on Shakspeare's Versification* (based on Abbott and Ellis).

SCHIPPER'S *Englische Metrik*, Vol. II., and his later *Grundriss der Englischen Metrik*.

KOENIG'S *Der Vers in Shaksperes Dramen* (*Quellen und Forschungen*, LXI.).

MAYOR'S *Chapters on English Metre*.

ABBOTT AND SEELEY'S *English Lessons for English People*, Part III.

PARSONS'S *English Versification*.

CORSON'S *Primer of English Verse*.

It is scarcely necessary to mention the late Dr. Guest's *History of English Rhythms*, even in the last edition by Professor Skeat; for it is antiquated, and his system is too complicated to be of any service in instruction. (Cf. my review of it in *American Journal of Philology*, IV. 478 ff.)

CHARACTERIZATION.<sup>1</sup>

*Macbeth* is a play of two characters, — MACBETH and LADY MACBETH. Macduff, Lennox, Ross, Angus, Malcolm, Donalbain, — even Banquo, — and the rest, are but slightly characterized, and serve simply as a set-off to the great two. How does the character of Macbeth impress us?

Macbeth is a valiant captain. In the fight with the rebellious Macdonwald and Norway, assisted by the traitorous Cawdor, he subjects Fortune to his will, and appears as “brave Macbeth,” “noble Macbeth.” We are thus prepared for his coming; and our first introduction to him is by the salutation, “All hail!” of the weird sisters. The third greeting startles him. Had he already formed some such conception, and did this chime in so exactly with his thoughts and desires that he was for the moment thrown off his guard? He would know more, but his supernatural interlocutors vanish into the air “as breath into the wind.” The prediction to Banquo has taken strong hold upon Macbeth. The immediate fulfilment of part of the prophecy arouses the hope that “the greatest” will not fail, even if it suggest “horrible imaginings,” — so horrible that the fulfilment must be left to chance, without his stir.

In the presence of Duncan, Macbeth is all loyalty and service; but the announcement of Malcolm as Prince of Cumberland, heir-apparent to the throne, blocks the way. This obstacle must be surmounted, for his secret “black and deep desires” are already formed.

The letter of Lady Macbeth shows still further the hold that the prophecy has taken upon Macbeth’s mind, and Lady

<sup>1</sup> This section should not be read until the play has been thoroughly mastered by the student. He will then be better fitted to discuss it.

Macbeth's soliloquy is in perfect accord with his plans; but she fears his vacillation, his unwillingness "to catch the nearest way." No such hesitation will be found in her. The messenger is mad to announce the approach of Duncan, but no "compunctious visitings of nature" will "shake her fell purpose." Womanlike, she goes straight to the point as soon as Macbeth enters, resolves that the sun shall never see the morrow of Duncan's departure, and advises Macbeth to conceal his object under a smooth exterior, and put the "great business" into her despatch, — to preserve his equanimity, and leave all the rest to her.

The quick and strong will of the woman under the excitement of the occasion rises superior to the slower determination of the man. The characters of Macbeth and Lady Macbeth must be considered together; they act and react upon each other. Duncan's arrival furnishes the opportunity for an apparently cordial reception by Lady Macbeth. It is not without a purpose that she receives Duncan, and Macbeth is kept in the background. His soliloquy reveals the weakness of his will. Many reasons combine to prevent the deed, — kinsman, subject, host, on Macbeth's part; excellence as sovereign on Duncan's, — nothing but "vaulting ambition" spurs him on. We are almost ready for an entire renunciation of the plan; but Lady Macbeth appears, and in response to Macbeth's wish to "proceed no further in this business," she taunts him with cowardice. Why had he ever broken the enterprise to her if he is now ready to give it up? This question leads us to infer that the murder of Duncan had been discussed before the prediction of the weird sisters, and accounts for the effect of that prediction upon Macbeth. Then neither time nor place suited, and now "they have made them-

selves." She scouts the idea of failure; she will so arrange it that their plan must be successful. Macbeth himself is astounded at her "undaunted mettle." Her easy disposal of every objection nerves him to the task, conscious though he is of his falseness and treachery, but unable to resist the stout spirit and ready reasoning of the bloodthirsty and ambitious woman.

The accidental meeting with Banquo, and his reference to his dream, provokes a foul lie from Macbeth's lips and the suggestion of a private interview with Banquo "upon that business," to which Banquo only too readily consents, saving his honor,—a reservation in itself suspicious. The vision of the dagger marshals Macbeth the way that he is going, and we await in breathless silence the accomplishment of "the bloody business." Lady Macbeth has nerved herself to the task, and has made all needful arrangements; yet she is startled by her husband's call, for fear that at the last moment their plan may have miscarried. But the deed is done, even though as its result "Macbeth shall sleep no more." His intimations of remorse have no effect upon the bolder spirit of the woman. He is but "brainsickly;" a little water will clear them of the deed.

The consciousness of the crime has sunk too deep into Macbeth's mind to permit him to return to the chamber and try to cover up his tracks. Not so with her. She fears no "painted devil;" she goes herself, and even though on her return her hands are of his color, she is ashamed "to wear a heart so white." Have the sexes changed places? Is Macbeth now the timid woman, appalled at his crime, and Lady Macbeth the bold-faced man, planning, even executing, with a masculine mind? It would seem so, at least for the present.

The revelation of the crime to Macduff enforces the need of a well-affected duplicity upon the guilty pair. Macbeth has recovered his senses, and with consummate forethought kills the grooms in his sudden fury, for "dead men tell no tales." Is the fainting-spell of Lady Macbeth but an integral part of this duplicity, or is it the effect of a suddenly aroused conscience that is no longer able to act a part? The question has been debated, and is susceptible of discussion; but the former view seems most tenable, and most in keeping with the character as developed up to this point. Time is wanting for a realization of the enormity of the crime, the awakening of remorse, and the resumption of feelings characteristic of the weaker sex. Malcolm and Donalbain readily suspect the true state of affairs, but are helpless to remedy it, and so fly the country. Macduff shares their suspicions, and hastens home. Macbeth goes to Scone, and is duly crowned.

Banquo, too, has his suspicions; but if the weird women could foretell Macbeth's fortune, why may they not "set him up in hope"? Poor Banquo! That prediction has sealed his fate. Macbeth artfully extracts from him his intentions for the evening, and lays his plans accordingly. His soliloquy is filled with the fear that for Banquo's issue he has "fil'd" his mind.

"There is none but he  
Whose being I do fear."

He persuades the murderers that Banquo is their enemy, and skilfully arranges for the murder of both Banquo and Fleance.

The thought of Banquo agitates the mind of Lady Macbeth also. Her brief soliloquy shows her unrest:—

"Nought's had, all's spent,  
Where our desire is got without content."

Macbeth appears, disturbed in mind. She would cheer him up: "what's done is done." But it is not so much remorse for what's done that distracts Macbeth, as apprehension of what's undone; the snake is but scotch'd, not kill'd. His mind is full of scorpions, because Banquo and his Fleance still live. She is ready with encouragement here too:—

"But in them nature's copy's not eterne."

He intimates the "deed of dreadful note," but will not inform her of it.

Banquo is murdered; Fleance escapes. Was the third murderer Macbeth, who had come to see the work well done? If so, his affected surprise when informed of it at the banquet is well contrived; but evidence for such an assumption is lacking. The information of the partial failure of his plan brings on his fit again. He is *distract*, and must be reminded of his duty as host by Lady Macbeth. His hypocritical wish for Banquo's presence is answered by the appearance of his Ghost. The effect is magical. Unperceived by the rest of the company, the Ghost completely unnerves Macbeth. Even his wife's reproaches have no effect; he is "quite unmann'd in folly." But he protests that he did see him; men will not stay dead, but "rise again, . . . and push us from our stools." On the resumption of the feast, Macbeth will pledge the health of Banquo, when the Ghost reappears. The effect on Macbeth is the same as before; but the feast is now broken up, and cannot be restored, even by Lady Macbeth's calm self-possession, so she dismisses the company with the injunction:—

"Stand not upon the order of your going,  
But go at once."

On recovering himself, Macbeth determines to seek the weird sisters, and know the worst. He has waded in blood too far to turn back. Lady Macbeth, with wifely solicitude, suggests "Care-charmer Sleep" as the remedy for his ills. There is no evidence as yet of any compunctions of conscience on her part for her share in the crime. It is all anxiety to calm Macbeth's troubled spirits.

To the weird sisters Macbeth goes, and with royal authority demands an answer to his questions. It is given by the Apparitions, by whom he is warned to "beware Macduff," informed that "none of woman born" shall harm him, and that he shall never be vanquished until shall come

"Great Birnam wood to high Dunsinane hill."

His final question as to Banquo's issue is answered in the affirmative, for "the blood-bolter'd Banquo smiles upon" him. The effect of these sights is but to increase Macbeth's blood-thirstiness. Macduff having fled to England, Macbeth murders his wife and children in order to wreak vengeance upon him.

Lady Macbeth has disappeared from view since her admonition to her husband:—

"You lack the season of all natures, sleep,"

the last intelligent utterance on her part.

Much has happened in the meantime,—Macbeth's visit to the weird sisters, the flight of Macduff, the slaying of his wife and children, the information of it brought by Ross to Macduff while he is conversing with Malcolm. Lady Macbeth has had long to ponder over the murder upon murder, and her



mind has proved unable to stand the strain. She appears, walking in her sleep, washing her hands and cursing the "damned spot;" "all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!" The murders rise up successively before her, — Duncan, Lady Macduff, Banquo. She realizes in her wandering mind and agonized spirit that "what's done cannot be undone;" and with the final exclamation, "To bed, to bed, to bed!" she passes from our view. The doctor cannot "minister to a mind diseas'd;" and, as Macbeth goes forth to battle, the cry of women announces that the queen is dead: —

"Who, as 'tis thought, by self and violent hands,  
Took off her life."

The strain was too great. Stretched to the highest tension, the cord of life snapped. Rising temporarily superior to the masculine nature, strong in intellect, in spirit, able to plan and execute with the clearest intelligence, apparently bold, bloodthirsty, "fiend-like," the woman's nature could not act out the part; it must reassert itself; amidst the turmoil of passions and sensibilities the mind gives way, and from insanity to suicide is but a step. Her fate causes us to drop a tear of pity for the perverted woman.

How different with Macbeth! He will have the doctor "Raze out the written troubles of the brain;" but as that is beyond the physician's art, he will "throw physic to the dogs," and turns to the troubles of the diseased land. His wife's death has no effect upon him. He is too hardened to feel any emotion of grief. He has "forgot the taste of fears," and of sorrows too. "She should have died hereafter," is his laconic comment; "Life's but a walking shadow." The report of the

messenger and the meeting with Macduff interpret the words of "the juggling fiends,"

"That keep the word of promise to our ear,  
And break it to our hope."

As a baited bear, he must "fight the course," and will not yield, but falls at last under the avenging sword of Macduff. Brave to the last, even after his superstitious reliance upon the words of the weird sisters has failed him, he exhibits the courage of despair.

Righteous retribution upon both guilty partners in the crime! Equally incited by "vaulting ambition," they plan the dark deed; but reflection upon its enormity causes Macbeth to hesitate. Would he have abandoned the design but for the taunts and urgings of his strong-willed wife? Who can say? With her the plot, once formed, must be carried out to the bitter end, come what will. She goes straight ahead, apparently unmoved by the considerations that affect her husband. Womanly impulse triumphs over all obstacles and all fear of consequences. But the excitement was unnatural; she broke down completely. It was impossible to escape the avenging Furies. Life had become a burden, the mind gave way, and Atropos, with her inexorable shears, cut the slender thread. It was befitting that Macbeth should die as he did. When the climax of Destiny had been reached, there was nothing else to do. The character of "brave Macbeth" must be preserved, but how nerveless must have been that mighty arm! The prophecies of the weird sisters had been fulfilled, yet as another Delphian oracle. "Great Birnam wood" had come "to high Dunsinane hill;" Macduff, of whom Macbeth should beware, had proved to be not "of woman born," and,

filled with a sense of his wrongs, was ready to avenge them. He alone should be the avenger, and Macbeth must fall.

Nemesis for his crimes was swift and sure. Campbell was right. We have a Greek tragedy re-enacted in English form. No other one of Shakespeare's tragedies produces upon the mind of the reader such complete satisfaction with the final catastrophe. We may pity the woman, but she should *not* "have died hereafter;" we may abhor the man, but no feature of his life "became him like the leaving it."

Next to Macbeth and Lady Macbeth, the character of Banquo is most fully developed. He, too, was a valiant captain in suppressing the revolt. He, too, was greeted by the weird sisters with the "All hail!" "Lesser than Macbeth, and greater." How is this paradox to be solved? In his opinion these sights are but earth's "bubbles," and they two seem to have

. . . "Eaten on the insane root  
That takes the reason prisoner."

The prediction, however, that his “children shall be kings” has made a strong impression upon Banquo’s mind; and when the fulfilment of one prediction to Macbeth is immediately realized, Banquo exclaims : —

“What, can the devil speak true?”

There must be something sinister in the words of the Witches, for

“The instruments of darkness tell us truths  
 . . . . . to betray’s  
 In deepest consequence.”

He, however, "very gladly" accepts Macbeth's suggestion to "speak our free hearts each to other." To the king's greeting of "noble Banquo," and his profuse thanks, he responds with becoming loyalty and humility. He accompanies Duncan to Macbeth's castle, and praises its delicate air. But he is restless that night. Although it is after twelve, he is not yet in bed, and his mind is filled with "cursed thoughts." He has dreamt the night before of "the three weird sisters," and readily responds to Macbeth's request for an interview. He will cleave to Macbeth's "consent," provided he still keep his "bosom franchis'd, and allegiance clear." Why this condition? If he suspected Macbeth, he should have refused all further intercourse with him, and taken steps to protect Duncan. If he did not suspect him, what occasion was there for the reservation? Might not Lady Macbeth's words concerning Macbeth be applied to Banquo:—

. . . "Wouldst not play false,  
And yet wouldst wrongly win"?

When he is aroused by Macduff, and the murder is announced, his reply is merely:—

"Dear Duff, I prithee, contradict thyself,  
And say it is not so."

Weak response! He alone knew of the predictions; he alone knew of Macbeth's overtures to himself; he alone had been disturbed with restless suspicions because Duncan was under Macbeth's roof. Why not, then, come out boldly, and, with the help of Macduff, Malcolm, Donalbain, and the others, arrest Macbeth, and have a full investigation? Banquo

was not equal to the occasion. He could only suggest a meeting to

. . . "Question this most bloody piece of work,  
To know it further,"

which never came to anything. He let the time for action pass. After the flight of Malcolm and Donalbain, and the retirement of Macduff to Fife, it was too late. Macbeth was crowned at once, and it would have been useless to question his right then.

Banquo's soliloquy reveals his strong suspicions of Macbeth ; nay, his almost certainty that he had "play'd most foully for't." But the fulfilment of the prediction in Macbeth merely leads him to hope that it may be fulfilled in him too :—

"May they not be my oracles as well,  
And set me up in hope? But hush! no more."

These are not the words of one indignant at the murder of his sovereign, and burning to avenge him. So in the further conversation with Macbeth, he accepts his invitation to the banquet, is bound to him "with a most indissoluble tie," and unsuspectingly reveals to Macbeth his plans for the evening. Even when Macbeth charges Malcolm and Donalbain with "their cruel parricide,"—falsely, as Banquo well knew,—he has nothing to say in their defence. The last words from him are, when attacked in the park,

"O, treachery! Fly, good Fleance, fly, fly, fly!  
Thou mayst revenge. O slave!"

Banquo has been praised for loyalty to Duncan by comparison with Macbeth, but he makes the impression of a weak

character, unwilling to speak out, ready to worship the rising sun, and withal superstitiously inclined; for, having seen the prediction of the weird sisters verified in the person of Macbeth, he flatters himself with the hope that he may be the progenitor of kings. Fatal prediction for him! It proved his ruin.

MACDUFF is the only one of the nobles that maintains his loyalty to Duncan and his sons, refuses to attend Macbeth's coronation, and flies to England to avoid his vengeance and attempt his overthrow. But how are we to explain the forsaking of his wife and children? Doubtless he did not anticipate that the demon in Macbeth would seek their slaughter too. Irremediable mistake! He should have provided against the worst, and taken them with him, or removed them to a place of safety. We cannot condemn Lady Macduff for thinking "his flight was madness," and no wisdom

. . . "To leave his wife, to leave his babes,

. . . . .  
in a place

From whence himself does fly!"

His loyalty to his future sovereign is worthy of all praise, but his lack of judgment in leaving wife and children to the tender mercies of a cruel tyrant cannot be excused. Malcolm's description of himself tries Macduff sorely. He is willing to tolerate voluptuousness, avarice, everything, if they are counterbalanced by "king-becoming graces;" but when Malcolm denies his possession of such graces, it is too much. Such a one is not only not fit to govern, but not fit to live. Malcolm's explanation is readily received, and then come the awful tid-

ings brought by Ross. He will "dispute it like a man," but he "must also feel it like a man." When the first paroxysm of grief is over, his only thought is of revenge upon Macbeth. It was meet that he should be the avenger, and, being not of woman born, should fulfil the prediction, "Beware Macduff!"

THE WITCHES play a most important part in the action of the drama. The opening scene strikes the keynote, and foreshadows the meeting with Macbeth. They call themselves "the weird sisters;" and so they are, with their prophetic powers. Whether we make a distinction between ordinary "witches" and "weird sisters," as some would do (see Appendix), is of small consequence. In *Macbeth* the terms are used synonymously. Their predictions to Macbeth and Banquo affect the whole course of the drama. In fact, but for them the play might be compared to *Hamlet* "with Hamlet left out." They are an integral part of the action. Whether Macbeth had formed the design of compassing the murder of Duncan before the meeting on the heath cannot be positively determined: it is probable that some such suggestion had crossed his mind; but they were the instruments by which the suggestion was made a reality. Working upon a naturally superstitious nature, they determine it in the direction indicated by their supernatural prophecies. So, too, they raise hopes in Banquo's mind, which cost him so dear.

The scene with Hecate and the First Witch (Act III., Scene v.) is useless. Having noticed that the first scene of the first act, which has a purpose, foreshadowed the first meeting with Macbeth, Middleton, or some one else, thought to counterbalance it with one foreshadowing the second meeting; hence this interpolation. But Hecate is not a Shakespearian char-

acter, and all speeches attributed to her may be remorselessly excised.<sup>1</sup>

So, too, in Act IV., Scene I., the Hecate speech may be excluded. These two speeches contain the songs interpolated from Middleton's *Witch*. After this speech "HECATE retires;" but later in the same scene, after the speech of the First Witch (125-132), "*The Witches dance, and then vanish, with HECATE,*" no mention having been made of Hecate's re-entrance. There is a mistake somewhere, and this iambic speech of First Witch may go with that of Hecate.

With this Hecate digression we may return to the Witches themselves. After the usual magical incantations, Macbeth appears, and the Witches display again their supernatural power in the Apparitions and the Show. It is characteristic of such prophecies that they are susceptible of a double interpretation; but Macbeth takes them in their most literal meaning. The effect of these seals Macbeth's fate, and illustrates still further the powerful influence of the Witches upon the action. Although Macbeth addresses them in person as "secret, black, and midnight hags!", as soon as he leaves them, he asks Lennox, "Saw you the weird sisters?" Evidently to Macbeth's mind there was no distinction between hags, or

<sup>1</sup> See Mr. Spalding in his *anti-Fleay* paper, "On the Witch-Scenes in *Macbeth*" (note 2 to page 39 of New Shakspere Society's Transactions for 1877-1879), who says, "Mr. Furnivall points out, justly, that the historical evidence does not support Act III., sc. v., as it does the rest of the witch-scenes. He says, 'Hecate's speech in III., v., is doubtful. It's so much weaker than the witches' talk, and yet is from their ruler. Their speeches are Trochaic, Hecate's Iambic.'" This last is a strong point, and is sufficient to convince any one with a good ear for rhythm that Shakespeare did not write the Hecate speeches in *Macbeth*. Hecate's speeches in Middleton's *Witch* are chiefly iambic pentameters and prose, a few iambic tetrameters, and very few trochaic tetrameters.



witches, and weird sisters; and this is the main point as far as this play is concerned.

The use of the usual incantations — developed still further in Middleton's *Witch* and in Ben Jonson's *Masque of Queens* — characterizes these beings, and does not differentiate them from ordinary witches.

The power of making themselves visible and invisible in a moment, and of predicting future events, was, too, a part of the popular superstition concerning witches; so we need not seek for a distinction between the Witches of different portions of the play, however many attributes of the Fates, or Norns, may be found in Shakespeare's Witches. The principal point to be noted is their tremendous influence upon the action of the drama, and the fulfilment of their predictions, however they may "palter with us in a double sense."

Hecate, as already stated, may be regarded as a character outside of the original drama, exercising no influence upon the action. But we cannot dispense with Shakespeare's Witches, which make this play unique in the "valued file" of his greatest tragedies.

---

NOTE. — The New Shakspeare Society's Transactions for 1875-1876 may be referred to for a paper on *Gruach (Lady Macbeth)*, by the Countess of Charlemont (pp. 194-198); and one *On the Character of Banquo*, by A. Foggo (pp. 202-205). In the same Society's Transactions for 1880-1886 will be found a paper on *The Number of Witches in Macbeth, IV. 1*, by Brinsley Nicholson, M.D. (Part I., pp. 103-106); and one *On Character-Development in Shakspeare*, as illustrated by *Macbeth* and *Henry V.*, by R. G. Moulton (Part II., pp. 571-578).

## TIME-ANALYSIS OF MACBETH.

---

MR. P. A. DANIEL, in the New Shakspeare Society's Transactions for 1877-1879, pp. 201-208, discusses the Time in *Macbeth*, and sums up as follows:—

“Time of the Play nine days represented on the stage, and intervals.

Day 1. Act I., Scene i. to iii.

Day 2. Act I., Scene iv. to vii.

Day 3. Act II., Scene i. to iv.

*An interval*, say a couple of weeks. A week or two.—PROFESSOR WILSON. Three weeks.—PATON.

Day 4. Act III., Scene i. to v.

[Act III., Scene vi., an impossible time.]

Day 5. Act IV., Scene i.

[Professor Wilson supposes an interval of certainly not more than two days between Days 5 and 6. Paton marks two days. No interval is required in my opinion.]

Day 6. Act IV., Scene ii.

*An interval*. Ross's journey to England. Paton allows two weeks.

Day 7. Act IV., Scene iii. Act V., Scene i.

*An interval*. Malcolm's return to Scotland. Three weeks.—PATON.

Day 8. Act V., Scene ii. and iii.

Day 9. Act V., Scene iv. to viii.”

NOTE.—See also the New Shakspeare Society's Transactions for 1875-1876, Part II., pp. 351-358, for Professor Wilson's (Christopher North's) “Double-Time in *Macbeth*,” reprinted from *Dies Boreales*, No. V.; and New Shakspeare Society's Transactions for 1877-1879, Appendix III., pp. 21\*-41\*, for continuation of the same subject: “Professor Wilson's Solution of the Mystery of Double-Time in Shakspeare,” reprinted from *Dies Boreales*, No. VII., *Blackwood's Magazine* for May, 1880.

# MACBETH.

---

## DRAMATIS PERSONÆ.

DUNCAN, King of Scotland.

MALCOLM, } his sons.

DONALBAIN, }

MACBETH, } generals of the king's

BANQUO, } army.

MACDUFF,

LENNOX,

ROSS,

MENTEITH,

ANGUS,

CAITHNESS,

FLEANCE, son to Banquo.

SIWARD, Earl of Northumberland, general of the English forces.

YOUNG SIWARD, his son.

SEYTON, an officer attending on Macbeth.

BOY, son to Macduff.

An English Doctor. A Scotch Doctor.

A Sergeant. A Porter. An old Man.

LADY MACBETH.

LADY MACDUFF.

Gentlewoman attending on Lady Macbeth.

HECATE.

Three Witches, Apparitions.

Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and Messengers.

SCENE: *Scotland; England.*

---

## ACT I.

### SCENE I. *A desert place.*

*Thunder and Lightning. Enter three Witches.*

FIRST WITCH. When shall we three meet again<sup>1</sup>  
In thunder, lightning, or<sup>2</sup> in rain?

SECOND WITCH. When the hurlyburly's done,  
When the battle's lost and won.

THIRD WITCH. That will be ere the set of sun. 5

FIRST WITCH. Where the place?

SECOND WITCH. Upon the heath.

THIRD WITCH. There to meet with Macbeth.

FIRST WITCH. I come, Graymalkin!

SECOND WITCH. Paddock calls.

THIRD WITCH. Anon!<sup>3</sup>

ALL. Fair is foul, and foul is fair: 10  
Hover through the fog and filthy air. [*Exeunt.*]

SCENE II. *A camp near Forres.*

*Alarum within. Enter DUNCAN,<sup>1</sup> MALCOLM, DONALBAIN,  
LENNOX, with Attendants, meeting a bleeding Sergeant.<sup>1</sup>*

DUNCAN. What bloody man is that? He can report,  
As seemeth by his plight, of the revolt  
The newest state.

MALCOLM. This is the sergeant  
Who, like a good and hardy soldier, fought  
'Gainst my captivity. — Hail, brave friend! 5  
Say to the king the knowledge of the broil  
As thou didst leave it.

SERGEANT. Doubtful it stood;  
As two spent swimmers, that do cling together  
And choke their art. The merciless Macdonwald —  
Worthy to be a rebel, for to that 10  
The multiplying villanies of nature  
Do swarm upon him — from the western isles

Of kerns and gallowglasses <sup>2</sup> is supplied ;  
And Fortune, on his damned quarrel <sup>3</sup> smiling,  
Show'd like a rebel's whore. But all's too weak : 15  
For brave Macbeth, — well he deserves that name, —  
Disdaining Fortune, with his brandish'd steel,  
Which smoked with bloody execution,  
Like valour's minion carved out his passage <sup>4</sup>  
Till he faced the slave ; 20  
Which <sup>5</sup> ne'er shook hands, nor bade farewell to him,  
Till he unseam'd him from the nave to the chaps,  
And fix'd his head upon our battlements.

DUNCAN. O valiant cousin ! worthy gentleman !

SERGEANT. As whence the sun 'gins his reflection 25  
Shipwrecking storms and direful thunders break,<sup>6</sup>  
So from that spring whence comfort seem'd to come  
Discomfort swells. Mark, king of Scotland, mark :  
No sooner justice had, with valour arm'd,  
Compell'd these skipping kerns to trust their heels, 30  
But the Norweyan lord, surveying vantage,  
With furbish'd arms and new supplies of men,  
Began a fresh assault.

DUNCAN. Dismay'd not this  
Our captains, Macbeth and Banquo ?

SERGEANT. Yes 35  
As sparrows eagles, or the hare the lion.  
If I say sooth, I must report they were  
As cannons overcharged with double cracks ;  
So they doubly <sup>7</sup> redoubled strokes upon the foe :  
Except they meant to bathe in reeking wounds,

Or memorize another Golgotha, 40  
I cannot tell —

But I am faint; my gashes cry for help.

DUNCAN. So well thy words become thee as thy  
wounds;

They smack of honour both. — Go get him surgeons.

[*Exit Sergeant, attended.*]

Who comes here?

*Enter Ross.*<sup>8</sup>

MALCOLM. The worthy thane of Ross. 45

LENNOX. What haste<sup>9</sup> looks through his eyes! So  
should he look

That seems to speak things strange.

ROSS. God save the king!

DUNCAN. Whence camest thou, worthy thane?

ROSS. From Fife, great king;

Where the Norweyan banners flout the sky,  
And fan our people cold. Norway himself,<sup>10</sup> 50

With terrible numbers,

Assisted by that most disloyal traitor,

The thane of Cawdor, began a dismal conflict;

Till that Bellona's bridegroom, lapp'd in proof,

Confronted him with self-comparisons, 55

Point against point rebellious, arm 'gainst arm,

Curbing his lavish spirit: and, to conclude,

The victory fell on us; —

DUNCAN. Great happiness!

ROSS. That now

Sweno, the Norways' king, craves composition; 60

Nor would we deign him burial of his men  
Till he disbursed, at Saint Colme's inch,  
Ten thousand dollars to our general use.

DUNCAN. No more that thane of Cawdor shall deceive

Our bosom interest. — Go pronounce his present death, 65  
And with his former title greet Macbeth.

ROSS. I'll see it done.

DUNCAN. What he hath lost, noble Macbeth hath  
won. [Exeunt.

SCENE III. *A Heath.*

*Thunder. Enter the three Witches.*

FIRST WITCH. Where hast thou been, sister?

SECOND WITCH. Killing swine.

THIRD WITCH. Sister, where thou?

FIRST WITCH. A sailor's wife had chestnuts in her  
lap,

And munch'd, and munch'd, and munch'd: 'Give me,'  
quoth I: 5

'Aroint<sup>1</sup> thee, witch!' the rump-fed ronyon cries.

Her husband's to Aleppo gone, master o' the Tiger:

But in a sieve I'll thither sail,

And, like a rat without a tail,

I'll do, I'll do, and I'll do. 10

\*SECOND WITCH. I'll give thee a wind.

FIRST WITCH. Thou art kind.

THIRD WITCH. And I another.

FIRST WITCH. I myself have all the other ;  
And the very ports they blow, 15  
All the quarters that they know  
I' the shipman's card.  
I will drain him dry as hay :  
Sleep shall neither night nor day  
Hang upon his pent-house lid ; 20  
He shall live a man forbid :  
Weary se'n-nights nine times nine  
Shall he dwindle, peak, and pine :  
Though his bark cannot be lost,  
Yet it shall be tempest-tost. 25  
Look what I have.

SECOND WITCH. Show me, show me.

FIRST WITCH. Here I have a pilot's thumb,  
Wreck'd as homeward he did come.

[*Drum within.*

THIRD WITCH. A drum, a drum ! 30  
Macbeth doth come.

ALL. The weird <sup>2</sup> sisters, hand in hand,  
Posters of the sea and land,  
Thus do go about, about :  
Thrice to thine, and thrice to mine, 35  
And thrice again, to make up nine.  
Peace ! the charm's wound up.

*Enter MACBETH and BANQUO.*

MACBETH. So foul and fair a day I have not seen.

BANQUO. How far is't call'd to Forres ? <sup>3</sup> — What are  
these,



So wither'd, and so wild in their attire,  
That look not like the inhabitants o' the earth,  
And yet are on't? — Live you? or are you aught  
That man may question? You seem to understand me,  
By each at once her choppy finger laying  
Upon her skinny lips: you should be women,  
And yet your beards forbid me to interpret  
That you are so.

MACBETH. Speak, if you can; what are you?

FIRST WITCH. All hail, Macbeth! hail to thee, thane  
of Glamis!

SECOND WITCH. All hail, Macbeth! hail to thee,  
thane of Cawdor!

THIRD WITCH. All hail, Macbeth, that shalt be king  
hereafter!

BANQUO. Good sir, why do you start, and seem to  
fear

Things that do sound so fair? — I' the name of truth,  
Are ye fantastical, or that indeed  
Which outwardly ye show? My noble partner  
You greet with present grace and great prediction  
Of noble having and of royal hope,  
That he seems rapt<sup>4</sup> withal: to me you speak not.  
If you can look into the seeds of time,  
And say which grain will grow and which will not,  
Speak then to me, who neither beg nor fear  
Your favours nor your hate.

FIRST WITCH. Hail!

SECOND WITCH. Hail!

THIRD WITCH. Hail !

FIRST WITCH. Lesser than Macbeth, and greater. 65

SECOND WITCH. Not so happy, yet much happier.

THIRD WITCH. Thou shalt get kings, though thou be  
none :

So all hail, Macbeth and Banquo !

FIRST WITCH. Banquo and Macbeth, all hail !

MACBETH. Stay, you imperfect speakers, tell me more :

By Sinel's death I know I amthane of Glamis ; 71

But how of Cawdor ? thethane of Cawdor lives,

A prosperous gentleman ; and to be king

Stands not within the prospect of belief,

No more than to be Cawdor. Say from whence 75

You owe this strange intelligence ? or why

Upon this blasted heath you stop our way

With such prophetic greeting ? Speak, I charge you.

[ *Witches vanish.*

BANQUO. The earth hath bubbles as the water has,  
And these are of them : whither are they vanish'd ? 80

MACBETH. Into the air ; and what seem'd corporal  
melted

As breath into the wind. Would they had stay'd !

BANQUO. Were such things here as we do speak  
about ?

Or have we eaten on the insane root  
That takes the reason prisoner ? 85

MACBETH. Your children shall be kings.

BANQUO. You shall be king.

MACBETH. Andthane of Cawdor too : went it not so ?

BANQUO. To the selfsame tune and words. Who's here ?

*Enter Ross and Angus.*

Ross. The king hath happily receiv'd, Macbeth,  
The news of thy success : and when he reads 90  
Thy personal venture in the rebels' fight,  
His wonders and his praises do contend  
Which should be thine or his : silenced with that,  
In viewing o'er the rest o' the selfsame day,  
He finds thee in the stout Norweyan ranks, 95  
Nothing afeard of what thyself didst make,  
Strange images of death. As thick as hail<sup>5</sup>  
Came post with post ; and every one did bear  
Thy praises in his kingdom's great defence,  
And pour'd them down before him.

ANGUS. We are sent 100  
To give thee from our royal master thanks ;  
Only to herald thee into his sight,  
Not pay thee.

Ross. And for an earnest of a greater honour,  
He bade me from him call thee thane of Cawdor : 105  
In which addition, hail, most worthy thane !  
For it is thine.

BANQUO. [*Aside.*]<sup>6</sup> What, can the devil speak true ?

MACBETH. The thane of Cawdor lives : why do you  
dress me  
In borrow'd robes ?

ANGUS. Who was the thane lives yet ;  
But under heavy judgement bears that life 110

Which he deserves to lose. Whether he was combined  
With those of Norway, or did line the rebel  
With hidden help and vantage, or that with both  
He labour'd in his country's wreck, I know not ;  
But treasons capital, confess'd and proved, 115  
Have overthrown him.

MACBETH. [*Aside.*] Glamis, and thane of Cawdor !  
The greatest is behind. — Thanks for your pains. —  
[*Aside to BANQUO.*] Do you not hope your children  
shall be kings,

When those that gave the thane of Cawdor to me  
Promised no less to them ?

BANQUO. [*Aside to MACBETH.*] That, trusted home, 120  
Might yet enkindle you unto the crown,  
Besides the thane of Cawdor. But 'tis strange :  
And oftentimes, to win us to our harm,  
The instruments of darkness tell us truths,  
Win us with honest trifles, to betray 's 7 125  
In deepest consequence. —  
Cousins, a word, I pray you.

MACBETH. [*Aside.*] Two truths are told,  
As happy prologues to the swelling act  
Of the imperial theme. — I thank you, gentlemen. —  
[*Aside.*] This supernatural soliciting 130  
Cannot be ill, cannot be good : if ill,  
Why hath it given me earnest of success,  
Commencing in a truth ? I am thane of Cawdor :  
If good, why do I yield to that suggestion  
Whose horrid image doth unfix my hair 135

And make my seated heart knock at my ribs,  
Against the use of nature ? Present fears  
Are less than horrible imaginings :  
My thought, whose murder yet is but fantastical,  
Shakes so my single state of man that function 140  
Is smother'd in surmise, and nothing is  
But what is not.

BANQUO. Look, how our partner's rapt.

MACBETH. [*Aside.*] If chance will have me king,  
why, chance may crown me  
Without my stir.

BANQUO. New honours come upon him,  
Like our strange garments, cleave not to their mould 145  
But with the aid of use.

MACBETH. [*Aside.*] Come what come may,  
Time and the hour runs through the roughest day.

BANQUO. Worthy Macbeth, we stay upon your leisure.

MACBETH. Give me your favour : my dull brain was  
wrought

With things forgotten. Kind gentlemen, your pains 150  
Are register'd where every day I turn

The leaf to read them. Let us toward the King.—

[*Aside to BANQUO.*] Think upon what hath chanced,  
and at more time,

The interim having weigh'd it, let us speak  
Our free hearts to each other.

BANQUO. [*Aside to MACBETH.*] Very gladly. 155

MACBETH. [*Aside to BANQUO.*] Till then, enough. —

Come, friends.

[*Exeunt.*]

SCENE IV. *Forres. The Palace.*

*Flourish. Enter DUNCAN, MALCOLM, DONALBAIN,  
LENNOX, and Attendants.*

DUNCAN. Is execution done on Cawdor? Are not  
Those in commission yet return'd?

MALCOLM. My liege,  
They are not yet come back. But I have spoke  
With one that saw him die, who did report  
That very frankly he confess'd his treasons, 5  
Implored your highness' pardon, and set forth  
A deep repentance: nothing in his life  
Became him like the leaving it; he died  
As one that had been studied in his death  
To throw away the dearest thing he owed 10  
As 'twere a careless trifle.

DUNCAN. There's no art  
To find the mind's construction in the face:  
He was a gentleman on whom I built  
An absolute trust. —

*Enter MACBETH, BANQUO, ROSS, and ANGUS.*

O worthiest cousin!  
The sin of my ingratitude even now 15  
Was heavy on me: thou art so far before  
That swiftest wing of recompense is slow  
To overtake thee. Would thou hadst less deserved,  
That the proportion both of thanks and payment

Might have been mine ! only I have left to say, 20  
More is thy due than more than all can pay.

MACBETH. The service and the loyalty I owe,  
In doing it, pays itself. Your highness' part  
Is to receive our duties ; and our duties  
Are to your throne and state, children and servants ; 25  
Which do but what they should, by doing every thing  
Safe toward your love and honour.

DUNCAN. Welcome hither :  
I have begun to plant thee, and will labour  
To make thee full of growing. — Noble Banquo,  
That hast no less deserved, nor must be known 30  
No less to have done so, let me infold thee  
And hold thee to my heart.

BANQUO. There if I grow,  
The harvest is your own.

DUNCAN. My plenteous joys,  
Wanton in fulness, seek to hide themselves  
In drops of sorrow. — Sons, kinsmen, thanes, 35  
And you whose places are the nearest, know,  
We will establish our estate upon  
Our eldest, Malcolm, whom we name hereafter  
The Prince of Cumberland : which honour must  
Not unaccompanied invest him only, 40  
But signs of nobleness, like stars, shall shine  
On all deservers. — From hence to Inverness,  
And bind us further to you.

MACBETH. The rest is labour, which is not used for  
you :

I'll be myself the harbinger, and make joyful  
The hearing of my wife with your approach ;  
So humbly take my leave. 45

DUNCAN. My worthy Cawdor !

MACBETH. [*Aside.*] The Prince of Cumberland !  
that is a step,

On which I must fall down, or else o'erleap,  
For in my way it lies. Stars, hide your fires ; 50  
Let not light see my black and deep desires :  
The eye wink at the hand ; yet let that be  
Which the eye fears, when it is done, to see. [*Exit.*

DUNCAN. True, worthy Banquo : he is full so valiant,  
And in his commendations I am fed ; 55  
It is a banquet to me. Let's after him,  
Whose care is gone before to bid us welcome :  
It is a peerless kinsman. [*Flourish. Exeunt.*

SCENE V. *Inverness. A room in MACBETH'S castle.*

*Enter LADY MACBETH, reading a letter.*

LADY MACBETH. *They met me in the day of success ;  
and I have learned by the perfectest report, they have  
more in them than mortal knowledge. When I burned in  
desire to question them further, they made themselves air,  
into which they vanished. Whiles I stood rapt in the 5  
wonder of it, came missives from the king, who all-hailed  
me Thane of Cawdor ; by which title, before, these weird  
sisters saluted me, and referred me to the coming on of*



*time, with Hail, king that shalt be ! This have I thought good to deliver thee, my dearest partner of greatness, 10 that thou might'st not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.*

Glamis thou art, and Cawdor, and shalt be  
What thou art promis'd. Yet do I fear thy nature ; 15  
It is too full o' the milk of human kindness  
To catch the nearest way : thou would'st be great ;  
Art not without ambition, but without  
The illness should attend it : what thou would'st highly,  
That would'st thou holily ; would'st not play false, 20  
And yet would'st wrongly win : thou'dst have, great  
Glamis,

That which cries ' Thus thou must do, if thou have it ; '  
And that which rather thou dost fear to do  
Than wishest should be undone. Hie thee hither,  
That I may pour my spirits in thine ear, 25  
And chastise with the valour of my tongue  
All that impedes thee from the golden round  
Which fate and metaphysical aid doth seem  
To have thee crown'd withal. —

*Enter a Messenger.*

What is your tidings ?

MESSENGER. The king comes here to-night.

LADY MACBETH. Thou'rt mad to say it.

Is not thy master with him ? who, were't so, 31  
Would have inform'd for preparation.

MESSENGER. So please you, it is true: our thane is coming:

One of my fellows had the speed of him,  
Who, almost dead for breath, had scarcely more 35  
Than would make up his message.

LADY MACBETH. Give him tending;  
He brings great news. [*Exit Messenger.*] The raven  
himself is hoarse

That croaks the fatal entrance of Duncan  
Under my battlements. Come, you spirits ✓  
That tend on mortal thoughts, unsex me here, 40  
And fill me, from the crown to the toe, top-full  
Of direst cruelty! make thick my blood,  
Stop up the access and passage to remorse,  
That no compunctious visitings of nature  
Shake my fell purpose, nor keep peace between ✓ 45  
The effect and it! Come to my woman's breasts,  
And take my milk for gall, you murdering ministers,  
Wherever in your sightless substances  
You wait on nature's mischief! Come, thick night,  
And pall thee in the dunnest smoke of hell, 50  
That my keen knife see not the wound it makes,  
Nor heaven peep through the blanket of the dark,  
To cry "Hold, hold!"

*Enter* MACBETH.

Great Glamis! worthy Cawdor!  
Greater than both, by the all-hail hereafter!  
Thy letters have transported me beyond 55

This ignorant present, and I feel now  
The future in the instant.

MACBETH. My dearest love,  
Duncan comes here to-night.

LADY MACBETH. And when goes hence ?

MACBETH. To-morrow, as he purposes.

LADY MACBETH. O, never  
Shall sun that morrow see ! 60

Your face, my thane, is as a book where men  
May read strange matters. To beguile the time,  
Look like the time ; bear welcome in your eye,  
Your hand, your tongue : look like the innocent flower,  
But be the serpent under 't. He that's coming 65  
Must be provided for : and you shall put  
This night's great business into my dispatch ;  
Which shall to all our nights and days to come  
Give solely sovereign sway and masterdom.

MACBETH. We will speak further.

LADY MACBETH. Only look up clear ;  
To alter favour ever is to fear : 71  
Leave all the rest to me. [*Exeunt.*]

SCENE VI. *Before Macbeth's castle.*

*Hautboys and torches. Enter DUNCAN, MALCOLM, DON-  
ALBAIN, BANQUO, LENNOX, MACDUFF, ROSS, ANGUS,  
and Attendants.*

DUNCAN. This castle hath a pleasant seat ; the air  
Nimble and sweetly recommends itself  
Unto our gentle senses.



Have theirs, themselves, and what is theirs, in compt,  
To make their audit at your highness' pleasure,  
Still to return your own.

DUNCAN. Give me your hand ;  
Conduct me to mine host : we love him highly,  
And shall continue our graces towards him. 30  
By your leave, hostess. [*Exeunt.*

## SCENE VII. MACBETH'S castle.

*Hautboys and torches. Enter a Sewer, and divers Servants with dishes and service, and pass over the stage. Then enter MACBETH.*

MACBETH. If it were done when 'tis done, then 'twere well

It were done quickly : if the assassination  
Could trammel up the consequence, and catch,  
With his surcease, success ; that but this blow  
Might be the be-all and the end-all here, 5  
But here, upon this bank and shoal<sup>1</sup> of time,  
We'd jump the life to come. But in these cases  
We still have judgement here ; that we but teach  
Bloody instructions, which being taught return  
To plague the inventor : this even-handed justice 10  
Commends the ingredients of our poison'd chalice  
To our own lips. He's here in double trust :  
First, as I am his kinsman and his subject,  
Strong both against the deed ; then, as his host,

Who should against his murderer shut the door,  
Not bear the knife myself. Besides, this Duncan 15  
Hath borne his faculties so meek, hath been  
So clear in his great office, that his virtues  
Will plead like angels trumpet-tongued against  
The deep damnation of his taking-off; 20  
And pity, like a naked new-born babe  
Striding the blast, or heaven's cherubin horsed  
Upon the sightless couriers of the air,  
Shall blow the horrid deed in every eye,  
That tears shall drown the wind. I have no spur 25  
To prick the sides of my intent, but only  
Vaulting ambition, which o'erleaps itself,  
And falls on the other.

*Enter LADY MACBETH.*

How now! what news?

LADY MACBETH. He has almost supp'd: why have  
you left the chamber?

MACBETH. Hath he ask'd for me?

LADY MACBETH. Know you not he has? 30

MACBETH. We will proceed no further in this business:

He hath honour'd me of late; and I have bought  
Golden opinions from all sorts of people,  
Which would be worn now in their newest gloss,  
Not cast aside so soon.

LADY MACBETH. Was the hope drunk 35  
Wherein you dress'd yourself? hath it slept since?

And wakes it now, to look so green and pale  
At what it did so freely ? From this time  
Such I account thy love. Art thou afeard  
To be the same in thine own act and valour 40  
As thou art in desire ? Wouldst thou have <sup>2</sup> that  
Which thou esteem'st the ornament of life,  
And live a coward in thine own esteem,  
Letting 'I dare not' wait upon 'I would,'  
Like the poor cat i' the adage ?

MACBETH. Prithee, peace ! 45  
I dare do all that may become a man ;  
Who dares do more is none.

LADY MACBETH. What beast was't then  
That made you break this enterprise to me ?  
When you durst do it, then you were a man ;  
And, to be more than what you were, you would 50  
Be so much more the man. Nor time nor place  
Did then adhere, and yet you would make both :  
They have made themselves, and that their fitness now  
Does unmake you. I have given suck, and know  
How tender 'tis to love the babe that milks me : 55  
I would, while it was smiling in my face,  
Have pluck'd my nipple from his boneless gums,  
And dash'd the brains out, had I so sworn as you  
Have done to this.

MACBETH. If we should fail ? <sup>3</sup>

LADY MACBETH. We fail ! <sup>4</sup>  
But screw your courage to the sticking-place, 60  
And we'll not fail. When Duncan is asleep, —

Whereto the rather shall his day's hard journey  
Soundly invite him, — his two chamberlains  
Will I with wine and wassail so convince,  
That memory, the warder of the brain, 65  
Shall be a fume, and the receipt of reason  
A limbec only : when in swinish sleep  
Their drenched natures lie as in a death,  
What cannot you and I perform upon  
The unguarded Duncan ? what not put upon 70  
His spongy officers, who shall bear the guilt  
Of our great quell ?

MACBETH. Bring forth men-children only ;  
For thy undaunted mettle should compose  
Nothing but males. Will it not be received,  
When we have mark'd with blood those sleepy two 75  
Of his own chamber, and used their very daggers,  
That they have done't ?

LADY MACBETH. Who dares receive it other,  
As we shall make our griefs and clamour roar  
Upon his death ?

MACBETH. I am settled, and bend up  
Each corporal agent to this terrible feat. 80  
Away, and mock the time with fairest show :  
False face must hide what the false heart doth know.

[*Exeunt.*



## ACT II.

SCENE I. *Inverness. Court of MACBETH's castle.*

*Enter BANQUO, preceded by FLEANCE with a torch.*

BANQUO. How goes the night, boy ?

FLEANCE. The moon is down ; I have not heard the clock.

BANQUO. And she goes down at twelve.

FLEANCE. I take't, 'tis later, sir.

BANQUO. Hold, take my sword. — There's husbandry in heaven,

Their candles are all out. — Take thee that too. — 5

A heavy summons lies like lead upon me,

And yet I would not sleep. Merciful powers,

Restrain in me the cursed thoughts that nature

Gives way to in repose ! —

*Enter MACBETH, and a Servant with a torch.*

Give me my sword. —

Who's there ?

MACBETH. A friend. 10

BANQUO. What, sir, not yet at rest ? The king's a-bed :

He hath been in unusual pleasure, and

Sent forth great largess to your offices :<sup>1</sup>

This diamond he greets your wife withal,

By the name of most kind hostess ; and shut up 15

In measureless content.

MACBETH. Being unprepared,  
Our will became the servant to defect,  
Which else should free have wrought.

BANQUO. All's well.  
I dreamt last night of the three weird sisters :  
To you they have show'd some truth.

MACBETH. I think not of them : 20  
Yet, when we can entreat an hour to serve,  
We would <sup>2</sup> spend it in some words upon that business,  
If you would grant the time.

BANQUO. At your kind'st leisure.

MACBETH. If you shall cleave to my consent, when  
'tis,  
It shall make honour for you.

BANQUO. So I lose none 25  
In seeking to augment it, but still keep  
My bosom franchised, and allegiance clear,  
I shall be counsell'd.

MACBETH. Good repose the while !

BANQUO. Thanks, sir : the like to you !

[*Exeunt BANQUO and FLEANCE.*]

MACBETH. Go bid thy mistress, when my drink is  
ready, 30  
She strike upon the bell. Get thee to bed. —

[*Exit Servant.*]

Is this a dagger which I see before me,  
The handle toward my hand? Come, let me clutch thee.  
I have thee not, and yet I see thee still.

Art thou not, fatal vision, sensible 35

To feeling as to sight? or art thou but  
A dagger of the mind, a false creation,  
Proceeding from the heat-oppressed brain?  
I see thee yet, in form as palpable  
As this which now I draw. 40

Thou marshall'st me the way that I was going;  
And such an instrument I was to use.  
Mine eyes are made the fools o' the other senses,  
Or else worth all the rest. — I see thee still;  
And on thy blade and dudgeon gouts of blood, 45  
Which was not so before. There's no such thing:

It is the bloody business which informs  
Thus to mine eyes. — Now o'er the one half-world  
Nature seems dead, and wicked dreams abuse  
The curtain'd sleep;<sup>3</sup> witchcraft celebrates 50  
Pale Hecate's offerings; and wither'd murder,  
Alarum'd by his sentinel, the wolf,

Whose howl's his watch, thus with his stealthy pace,  
With Tarquin's ravishing strides,<sup>4</sup> towards his design  
Moves like a ghost. — Thou sure and firm-set earth, 55  
Hear not my steps, which way they walk, for fear  
The very stones prate of my whereabout,  
And take the present horror from the time,  
Which now suits with it. — Whiles I threat, he lives:  
Words to the heat of deeds too cold breath gives. 60

[*A bell rings.*

I go, and it is done; the bell invites me.  
Hear it not, Duncan; for it is a knell  
That summons thee to heaven or to hell. [*Exit.*

SCENE II. *The same.**Enter* LADY MACBETH.

LADY MACBETH. That which hath made them drunk  
hath made me bold;  
What hath quench'd them hath given me fire. — Hark!  
Peace!

It was the owl that shriek'd, the fatal bellman,  
Which gives the stern'st good-night. He is about it:  
The doors are open; and the surfeited grooms 5  
Do mock their charge with snores: I have drugged their  
possets,  
That death and nature do contend about them,  
Whether they live or die.

MACBETH. [*Within.*] Who's there? what, ho

LADY MACBETH. Alack, I am afraid they have  
awaked,  
And 'tis not done: — the attempt and not the deed 10  
Confounds us. Hark! I laid their daggers ready;  
He could not miss 'em. Had he not resembled  
My father as he slept, I had done 't. — My husband!

*Enter* MACBETH.

MACBETH. I have done the deed! Didst thou not  
hear a noise?

LADY MACBETH. I heard the owl scream and the  
crickets cry. 15  
Did not you speak?

MACBETH. When ?

LADY MACBETH. Now.

MACBETH. As I descended ?

LADY MACBETH. Ay.<sup>2</sup>

MACBETH. Hark !

Who lies i' the second chamber ?

LADY MACBETH. Donalbain.

MACBETH. This is a sorry sight. 20

[*Looking on his hands.*]

LADY MACBETH. A foolish thought, to say a sorry sight.

MACBETH. There's one did laugh in's sleep, and one cried 'Murder !'

That they did wake each other : I stood and heard them :  
But they did say their prayers, and address'd them  
Again to sleep.

LADY MACBETH. There are two lodged together. 25

MACBETH. One cried 'God bless us !' and 'Amen !'  
the other,

As they had seen me with these hangman's hands,  
Listening their fear : I could not say 'Amen !'  
When they did say 'God bless us !'

LADY MACBETH. Consider it not so deeply. 30

MACBETH. But wherefore could not I pronounce  
'Amen' ?

I had most need of blessing, and 'Amen'  
Stuck in my throat.

LADY MACBETH. These deeds must not be thought  
After these ways ; so, it will make us mad.

MACBETH. Methought I heard a voice cry 'Sleep no more!  
35

Macbeth does murder sleep,' — the innocent sleep;  
Sleep that knits up the ravell'd sleeve of care,  
The death of each day's life, sore labour's bath,  
Balm of hurt minds, great nature's second course,  
Chief nourisher in life's feast, —

LADY MACBETH. What do you mean? 40

MACBETH. Still it cried 'Sleep no more!' to all the house:

'Glamis hath murder'd sleep; and therefore Cawdor  
Shall sleep no more; Macbeth shall sleep no more!'

LADY MACBETH. Who was it that thus cried? Why, worthy thane,

You do unbend your noble strength, to think 45  
So brainsickly of things. Go get some water,  
And wash this filthy witness from your hand.  
Why did you bring these daggers from the place?  
They must lie there: go carry them, and smear  
The sleepy grooms with blood.

MACBETH. I'll go no more: 50  
I am afraid to think what I have done;  
Look on't again I dare not.

LADY MACBETH. Infirm of purpose!  
Give me the daggers: the sleeping and the dead  
Are but as pictures: 'tis the eye of childhood  
That fears a painted devil. If he do bleed, 55  
I'll gild the faces of the grooms withal,  
For it must seem their guilt. [*Exit. Knocking within.*]

MACBETH. Whence is that knocking ?  
How is't with me, when every noise appals me ?  
What hands are here ? Ha ! they pluck out mine eyes !  
Will all great Neptune's ocean wash this blood 60  
Clean from my hand ? No ; this my hand will rather  
The multitudinous seas<sup>3</sup> incarnadine,<sup>4</sup>  
Making the green one red.

*Re-enter* LADY MACBETH.

LADY MACBETH. My hands are of your colour, but I  
shame  
To wear a heart so white. [*Knocking within.*] I hear  
a knocking 65  
At the south entry : retire we to our chamber.  
A little water clears us of this deed :  
How easy is it then ! Your constancy  
Hath left you unattended. — [*Knocking within.*] Hark !  
more knocking :  
Get on your night-gown, lest occasion call us, 70  
And show us to be watchers. Be not lost  
So poorly in your thoughts.

MACBETH. To know my deed, 'twere best not know  
myself. [*Knocking within.*  
Wake Duncan with thy knocking ! I would thou  
could'st ! [*Exeunt.*

SCENE III. *The same.**Enter a Porter. Knocking within.*

PORTER. Here's a knocking indeed ! If a man were porter of hell-gate, he should have old turning the key. [*Knocking within.*] Knock, knock, knock ! Who's there, i' the name of Beelzebub ? Here's a farmer that hanged himself on th' expectation of plenty : come in time ; 5 have napkins enow about you ; here you'll sweat for't. [*Knocking within.*] Knock, knock ! Who's there, in th' other devil's name ? Faith, here's an equivocator that could swear in both the scales against either scale ; who committed treason enough for God's sake, yet could 10 not equivocate to heaven. O, come in, equivocator. [*Knocking within.*] Knock, knock, knock ! Who's there ? Faith, here's an English tailor come hither for stealing out of a French hose. Come in, tailor ; here you may roast your goose. [*Knocking within.*] Knock, knock ; 15 never at quiet ! What are you ? — But this place is too cold for hell. I'll devil-porter it no further : I had thought to have let in some of all professions, that go the primrose way to the everlasting bonfire. [*Knocking within.*] Anon, anon ! I pray you, remember 20 the porter. [*Opens the gate.*]

*Enter MACDUFF and LENNOX.*

MACDUFF. Was it so late, friend, ere you went to bed,  
That you do lie so late ?



PORTER. Faith, sir, we were carousing till the second cock; and drink, sir, is a great provoker of three things.<sup>25</sup>

. . . . .

MACDUFF. I believe drink gave thee the lie last night.

PORTER. That it did, sir, i' the very throat on me: but I requited him for his lie; and, I think, being too strong for him, though he took up my legs sometime, yet I made a shift to cast him. 30

MACDUFF. Is thy master stirring?

*Enter MACBETH.*

Our knocking has awaked him; here he comes.

LENNOX. Good-morrow, noble sir.

MACBETH. Good-morrow, both.

MACDUFF. Is the king stirring, worthy thane?

MACBETH. Not yet.

MACDUFF. He did command me to call timely on him: I have almost slipp'd the hour.

MACBETH. I'll bring you to him. <sup>36</sup>

MACDUFF. I know this is a joyful trouble to you; But yet 'tis one.

MACBETH. The labour we delight in physics pain. This is the door.

MACDUFF. I'll make so bold to call, <sup>40</sup>  
For 'tis my limited service. [Exit.

LENNOX. Goes the king hence to-day?

MACBETH. He does: he did appoint so.

LENNOX. The night has been unruly: where we lay,

Our chimneys were blown down; and, as they say,  
 Lamentings heard i' the air; strange screams of death,  
 And prophesying with accents terrible 46  
 Of dire combustion and confused events  
 New-hatch'd to the woful time: the obscure<sup>1</sup> bird  
 Clamour'd the live-long night: some say the earth  
 Was feverous and did shake.

MACBETH. 'Twas a rough night. 50

LENNOX. My young remembrance cannot parallel  
 A fellow to it.

*Re-enter MACDUFF.*

MACDUFF. O horror, horror, horror! Tongue nor  
 heart  
 Cannot conceive nor name thee.

MACBETH. LENNOX. What's the matter?

MACDUFF. Confusion now hath made his masterpiece.  
 Most sacrilegious murder hath broke ope 56  
 The Lord's anointed temple, and stole thence  
 The life o' the building.

MACBETH. What is't you say? the life?

LENNOX. Mean you his majesty?

MACDUFF. Approach the chamber, and destroy your  
 sight 60  
 With a new Gorgon. Do not bid me speak;  
 See, and then speak yourselves.

*[Exeunt MACBETH and LENNOX.]*

Awake, awake! —

Ring the alarum bell! — Murder and treason! —  
 Banquo and Donalbain! Malcolm, awake! 65

Shake off this downy sleep, death's counterfeit,  
And look on death itself! up, up, and see  
The great doom's image! Malcolm! Banquo!  
As from your graves rise up, and walk like sprites,  
To countenance this horror! Ring the bell!<sup>2</sup> 70  
[*Bell rings.*]

*Enter* LADY MACBETH.

LADY MACBETH. What's the business,  
That such a hideous trumpet calls to parley  
The sleepers of the house? speak, speak!

MACDUFF. O gentle lady,  
'Tis not for you to hear what I can speak:  
The repetition, in a woman's ear,  
Would murder as it fell. — 75

*Enter* BANQUO.

O Banquo, Banquo,  
Our royal master's murder'd!

LADY MACBETH. Woe, alas!  
What, in our house?

BANQUO. Too cruel anywhere.  
Dear Duff, I prithee, contradict thyself,  
And say it is not so. 80

*Re-enter* MACBETH and LENNOX.

MACBETH. Had I but died an hour before this chance,  
I had lived a blessed time; for from this instant  
There's nothing serious in mortality;  
All is but toys: renown and grace is dead;

The wine of life is drawn, and the mere lees 85  
Is left this vault to brag of.

*Enter MALCOLM and DONALBAIN.*

DONALBAIN. What is amiss?

MACBETH. You are, and do not know't:  
The spring, the head, the fountain of your blood  
Is stopp'd; the very source of it is stopp'd.

MACDUFF. Your royal father's murder'd.

MALCOLM. O, by whom? 90

LENNOX. Those of his chamber, as it seem'd, had  
done't:

Their hands and faces were all badged with blood;  
So were their daggers, which, unwiped, we found  
Upon their pillows:  
They stared, and were distracted; no man's life 95  
Was to be trusted with them.

MACBETH. O, yet I do repent me of my fury,  
That I did kill them.

MACDUFF. Wherefore did you so?

MACBETH. Who can be wise, amazed, temperate and  
furious,

Loyal and neutral, in a moment? No man. 100

The expedition of my violent love  
Outrun the pauser reason. Here lay Duncan,  
His silver skin laced with his golden blood;  
And his gash'd stabs look'd like a breach in nature  
For ruin's wasteful entrance: there, the murderers, 105  
Steep'd in the colours of their trade, their daggers

Unmannerly breech'd with gore. Who could refrain,  
That had a heart to love, and in that heart  
Courage to make 's love known?

LADY MACBETH. Help me hence, ho!

MACDUFF. Look to the lady.

MALCOLM. [*Aside to DONALBAIN.*] Why do we hold  
our tongues, 110

That most may claim this argument for ours?

DONALBAIN. [*Aside to MALCOLM.*] What should be  
spoken here, where our fate,  
Hid in an auger-hole, may rush and seize us?  
Let's away:

Our tears are not yet brew'd.

MALCOLM. [*Aside to DONALBAIN.*] Nor our strong  
sorrow 115

Upon the foot of motion.

BANQUO. Look to the lady: —

[*LADY MACBETH is carried out.*]

And when we have our naked frailties hid,  
That suffer in exposure, let us meet,  
And question this most bloody piece of work,  
To know it further. Fears and scruples shake us: 120  
In the great hand of God I stand; and thence  
Against the undivulged pretence I fight  
Of treasonous malice.

MACDUFF. And so do I.

ALL. So all.

MACBETH. Let's briefly put on manly readiness,  
And meet i' the hall together.

ALL. Well contented. 125

[*Exeunt all but MALCOLM and DONALBAIN.*

MALCOLM. What will you do? Let's not consort  
with them:

To show an unfelt sorrow is an office  
Which the false man does easy. I'll to England.

DONALBAIN. To Ireland, I; our separated fortune  
Shall keep us both the safer; where we are, 130  
There's daggers in men's smiles: the near<sup>s</sup> in blood,  
The nearer bloody.

MALCOLM. This murderous shaft that's shot  
Hath not yet lighted, and our safest way  
Is to avoid the aim. Therefore to horse;  
And let us not be dainty of leave-taking, 135  
But shift away: there's warrant in that theft  
Which steals itself when there's no mercy left.

[*Exeunt.*

SCENE IV.<sup>1</sup> *Without the castle.*

*Enter Ross and an Old Man.*

OLD MAN. Threescore and ten I can remember well:  
Within the volume of which time I have seen  
Hours dreadful and things strange; but this sore night  
Hath trifled former knowings.

Ross. Ah, good father, 5  
Thou seest, the heavens, as troubled with man's act,  
Threaten his bloody stage: by the clock 'tis day,  
And yet dark night strangles the travelling lamp.

Is't night's predominance, or the day's shame,  
That darkness does the face of earth entomb,  
When living light should kiss it?

OLD MAN. 'Tis unnatural, 10  
Even like the deed that's done. On Tuesday last,  
A falcon, towering in her pride of place,  
Was by a mousing owl hawk'd at and kill'd.

Ross. And Duncan's horses<sup>2</sup> — a thing most strange  
and certain —  
Beauteous and swift, the minions of their race, 15  
Turn'd wild in nature, broke their stalls, flung out,  
Contending 'gainst obedience, as they would make  
War with mankind.

OLD MAN. 'Tis said they eat<sup>3</sup> each other.  
Ross. They did so; to the amazement of mine eyes,  
That look'd upon't. Here comes the good Macduff. — 20

*Enter MACDUFF.*

How goes the world, sir, now?

MACDUFF. Why, see you not?

Ross. Is't known who did this more than bloody  
deed?

MACDUFF. Those that Macbeth hath slain.

Ross. Alas, the day!  
What good could they pretend?

MACDUFF. They were suborn'd :  
Malcolm and Donalbain, the king's two sons, 25  
Are stol'n away and fled, which puts upon them  
Suspicion of the deed.

ROSS. 'Gainst nature still :  
Thrifless ambition, that will ravin up  
Thine own life's means ! Then 'tis most like  
The sovereignty will fall upon Macbeth. 30

MACDUFF. He is already nam'd, and gone to Scone  
To be invested.

ROSS. Where is Duncan's body ?

MACDUFF. Carried to Colme-kill,  
The sacred storehouse of his predecessors,  
And guardian of their bones.

ROSS. Will you to Scone ? 35

MACDUFF. No, cousin ; I'll to Fife.

ROSS. Well, I will thither.

MACDUFF. Well, may you see things well done  
there : adieu !

Lest our old robes sit easier than our new !

ROSS. Farewell, father.

OLD MAN. God's benison go with you, and with those  
That would make good of bad, and friends of foes ! 41

[*Exeunt.*]

### ACT III.

SCENE I. *Forres. A room in the palace.*

*Enter BANQUO.*

BANQUO. Thou hast it now : King, Cawdor, Glamis,  
all,  
As the weird women promised, and I fear



Thou play'dst most foully for't : yet it was said  
It should not stand in thy posterity ;  
But that myself should be the root and father 5  
Of many kings. If there come truth from them, —  
As upon thee, Macbeth, their speeches shine, —  
Why, by the verities on thee made good,  
May they not be my oracles as well,  
And set me up in hope ? But hush ; no more. 10

*Sennet sounded. Enter MACBETH, as king ; LADY  
MACBETH, as queen ; LENNOX, ROSS, Lords, Ladies,  
and Attendants.*

MACBETH. Here's our chief guest.

LADY MACBETH. If he had been forgotten,  
It had been as a gap in our great feast,  
And all-thing unbecoming.

MACBETH. To-night we hold a solemn supper, sir,  
And I'll request your presence.

BANQUO. Let <sup>1</sup> your highness 15  
Command upon me, to the which my duties  
Are with a most indissoluble tie  
For ever knit.

MACBETH. Ride you this afternoon ?

BANQUO. Ay, my good lord.

MACBETH. We should have else desired your good  
advice, 20  
Which still hath been both grave and prosperous,  
In this day's council ; but we'll take to-morrow.  
Is't far you ride ?

BANQUO. As far, my lord, as will fill up the time  
'Twixt this and supper: go not my horse the better, 25  
I must become a borrower of the night  
For a dark hour or twain.

MACBETH. Fail not our feast.

BANQUO. My lord, I will not.

MACBETH. We hear our bloody cousins are bestow'd  
In England and in Ireland, not confessing 30  
Their cruel parricide, filling their hearers  
With strange invention: but of that to-morrow,  
When therewithal we shall have cause of state  
Craving us jointly. Hie you to horse: adieu,  
Till you return at night. Goes Fleance with you? 35

BANQUO. Ay, my good lord: our time does call upon's.

MACBETH. I wish your horses swift, and sure of foot;  
And so I do commend you to their backs.

Farewell. —

[*Exit BANQUO.*

Let every man be master of his time 40  
Till seven at night: to make society  
The sweeter welcome, we will keep ourself  
Till supper-time alone: while then, God be with you! 2

[*Exeunt all but MACBETH and an Attendant.*

Sirrah, a word with you: attend those men  
Our pleasure? 45

ATTENDANT. They are, my lord, without the palace-  
gate.

MACBETH. Bring them before us. — [*Exit Attendant.*]

To be thus is nothing;

But to be safely thus. Our fears in Banquo

Stick deep ; and in his royalty of nature  
Reigns that which would be fear'd : 'tis much he dares ;  
And to that dauntless temper of his mind, 51  
He hath a wisdom that doth guide his valour  
To act in safety. There is none but he  
Whose being I do fear ; and under him  
My Genius is rebuked, as it is said 55  
Mark Antony's was by Cæsar.<sup>3</sup> He chid the sisters,  
When first they put the name of king upon me,  
And bade them speak to him ; then prophet-like  
They hail'd him father to a line of kings.  
Upon my head they plac'd a fruitless crown, 60  
And put a barren sceptre in my gripe,  
Thence to be wrench'd with an unlineal hand,  
No son of mine succeeding. If't be so,  
For Banquo's issue have I fil'd my mind ;  
For them the gracious Duncan have I murder'd ; 65  
Put rancours in the vessel of my peace  
Only for them ; and mine eternal jewel  
Given to the common enemy of man,  
To make them kings, the seed <sup>4</sup> of Banquo kings !  
Rather than so, come, fate, into the list, 70  
And champion me to the utterance ! — Who's there ?

*Re-enter Attendant, with two Murderers.*

Now go to the door, and stay there till we call. —

*[Exit Attendant.]*

Was it not yesterday we spoke together ?

FIRST MURDERER. It was, so please your highness.

MACBETH. Well then, now  
Have you consider'd of my speeches? Know 75  
That it was he, in the times past, which held you  
So under fortune, which you thought had been  
Our innocent self; this I made good to you  
In our last conference, pass'd in probation with you,  
How you were borne in hand, how cross'd, the instru-  
ments, 80  
Who wrought with them, and all things else that might  
To half a soul and to a notion crazed  
Say 'Thus did Banquo.'

FIRST MURDERER. You made it known to us.

MACBETH. I did so; and went further, which is now  
Our point of second meeting. Do you find 85  
Your patience so predominant in your nature,  
That you can let this go? Are you so gospell'd,  
To pray for this good man and for his issue,  
Whose heavy hand hath bow'd you to the grave,  
And beggar'd yours for ever?

FIRST MURDERER. We are men, my liege. 90

MACBETH. Ay, in the catalogue ye go for men;  
As hounds, and greyhounds, mongrels, spaniels, curs,  
Shoughs, water-rugs, and demi-wolves, are clept,  
All by the name of dogs: the valued file  
Distinguishes the swift, the slow, the subtle, 95  
The house-keeper, the hunter, every one  
According to the gift which bounteous nature  
Hath in him closed; whereby he does receive  
Particular addition, from the bill

That writes them all alike: and so of men. 100  
Now, if you have a station in the file,  
Not <sup>5</sup> i' the worst <sup>6</sup> rank of manhood, say it,<sup>7</sup>  
And I will put that business in your bosoms  
Whose execution takes your enemy off,  
Grapples you to the heart and love of us, 105  
Who wear our health but sickly in his life,  
Which in his death were perfect.

SECOND MURDERER. I am one, my liege,  
Whom the vile blows and buffets of the world  
Have so incensed that I am reckless what  
I do to spite the world.

FIRST MURDERER. And I another, 110  
So weary with disasters, tugg'd with fortune,  
That I would set my life on any chance,  
To mend it or be rid on't.

MACBETH. Both of you  
Know Banquo was your enemy.

BOTH MURDERERS. True, my lord.

MACBETH. So is he mine; and in such bloody dis-  
tance 115

That every minute of his being thrusts  
Against my near'st of life: and though I could  
With barefaced power sweep him from my sight,  
And bid my will avouch it, yet I must not,  
For certain friends that are both his and mine, 120  
Whose loves I may not drop, but wail his fall  
Who I myself struck down: and thence it is,  
That I to your assistance do make love,

Masking the business from the common eye  
For sundry weighty reasons.

SECOND MURDERER.                    We shall, my lord,                    125  
Perform what you command us.

FIRST MURDERER.                    Though our lives —

MACBETH. Your spirits shine through you. Within  
this hour at most,

I will advise you where to plant yourselves,  
Acquaint you with the perfect spy o' the time,  
The moment on 't; for 't must be done to-night,                    130  
And something from the palace; always thought  
That I require a clearness: and with him, —  
To leave no rubs nor botches in the work, —  
Fleance his son, that keeps him company,  
Whose absence is no less material to me                    135  
Than is his father's, must embrace the fate  
Of that dark hour. Resolve yourselves apart:  
I'll come to you anon.

BOTH MURDERERS. We are resolved, my lord.

MACBETH. I'll call upon you straight; abide within.

[*Exeunt Murderers.*]

It is concluded: — Banquo, thy soul's flight,                    140  
If it find heaven, must find it out to-night.                    [*Exit.*]

SCENE II. *The same. Another room.*

*Enter* LADY MACBETH *and a Servant.*

LADY MACBETH. Is Banquo gone from court?

SERVANT. Ay, madam, but returns again to-night.

LADY MACBETH. Say to the king, I would attend his  
leisure

For a few words.

SERVANT. Madam, I will. [Exit.

LADY MACBETH. Nought's had, all's spent,  
Where our desire is got without content :  
'Tis safer to be that which we destroy,  
Than by destruction dwell in doubtful joy. —

*Enter* MACBETH.

How now, my lord ! why do you keep alone,  
Of sorriest fancies your companions making ;  
Using those thoughts which should indeed have died 10  
With them they think on ? Things without all remedy  
Should be without regard : what's done is done.

MACBETH. We have scotch'd <sup>1</sup> the snake, not kill'd it ;  
She'll close, and be herself, whilst our poor malice  
Remains in danger of her former tooth. 15

But let the frame of things disjoint, both the worlds suffer,  
Ere we will eat our meal in fear, and sleep  
In the affliction of these terrible dreams  
That shake us nightly : better be with the dead,  
Whom we, to gain our place,<sup>2</sup> have sent to peace, 20  
Than on the torture of the mind to lie  
In restless ecstasy. Duncan is in his grave ;  
After life's fitful fever he sleeps well ;  
Treason has done his worst : nor steel, nor poison,  
Malice domestic, foreign levy, nothing 25  
Can touch him further.





Makes wing to the rooky wood :  
Good things of day begin to droop and drowse,  
Whiles night's black agents to their preys do rouse.  
Thou marvell'st at my words ; but hold thee still :  
Things bad begun make strong themselves by ill. 55  
So, prithee, go with me. [Exeunt.

SCENE III. *A park near the palace.*

*Enter three Murderers.*

FIRST MURDERER. But who did bid thee join with  
us ?

THIRD MURDERER. Macbeth.

SECOND MURDERER. He needs not our mistrust ;  
since he delivers  
Our offices, and what we have to do,  
To the direction just.

FIRST MURDERER. Then stand with us.  
The west yet glimmers with some streaks of day : 5  
Now spurs the lated traveller apace,  
To gain the timely inn, and near approaches  
The subject of our watch.

THIRD MURDERER. Hark ! I hear horses.

BANQUO. [Within.] Give us a light there, ho !

SECOND MURDERER. Then 'tis he : the rest  
That are within the note of expectation 10  
Already are i' the court.

FIRST MURDERER. His horses go about.

THIRD MURDERER. Almost a mile: but he does usually —  
So all men do — from hence to the palace gate  
Make it their walk.

SECOND MURDERER. A light, a light!

*Enter BANQUO, and FLEANCE with a torch.*

THIRD MURDERER. 'Tis he.

FIRST MURDERER. Stand to't. 15

BANQUO. It will be rain to-night.

FIRST MURDERER. Let it come down.

*[They set upon BANQUO.]*

BANQUO. O, treachery! Fly, good Fleance, fly, fly, fly!

Thou mayst revenge. O slave!

*[Dies. — FLEANCE escapes.]*

THIRD MURDERER. Who did strike out the light?

FIRST MURDERER. Was 't not the way?

THIRD MURDERER. There's but one down: the son is fled.

SECOND MURDERER. We have lost 20  
Best half of our affair.

FIRST MURDERER. Well, let's away, and say how much is done. *[Exeunt.]*

SCENE IV. *Hall in the palace.*

*A banquet prepared. Enter MACBETH, LADY MACBETH, ROSS, LENNOX, Lords, and Attendants.*

MACBETH. You know your own degrees ; sit down :  
at first  
And last the hearty welcome.

LORDS. Thanks to your majesty.

MACBETH. Ourself will mingle with society,  
And play the humble host.  
Our hostess keeps her state ; but in best time 5  
We will require her welcome.

LADY MACBETH. Pronounce it for me. sir, to all our  
friends,  
For my heart speaks they are welcome.

*Enter first Murderer to the door.*

MACBETH. See, they encounter thee with their  
hearts' thanks.  
Both sides are even ; here I'll sit i' the midst : 10  
Be large in mirth ; anon, we'll drink a measure  
The table round. [*Approaching the door.*

There's blood upon thy face.

MURDERER. 'Tis Banquo's then.

MACBETH. 'Tis better thee without than he <sup>1</sup> within.  
Is he dispatch'd ? 15

MURDERER. My lord, his throat is cut ; that I did  
for him.

MACBETH. Thou art the best o' the cut-throats; yet  
he 's good  
That did the like for Fleance: if thou didst it  
Thou art the nonpareil.

MURDERER. Most royal sir,  
Fleance is 'scaped. 20

MACBETH. [*Aside.*] Then comes my fit again: I had  
else been perfect,  
Whole as the marble, founded as the rock,  
As broad and general as the casing air;  
But now I am cabin'd, cribb'd, confin'd, bound in  
To saucy doubts and fears. — But Banquo's safe? 25

MURDERER. Ay, my good lord: safe in a ditch he  
bides,  
With twenty trenched gashes on his head;  
The least a death to nature.

MACBETH. Thanks for that. —  
[*Aside.*] There the grown serpent lies: the worm that's  
fled

Hath nature that in time will venom breed, 30  
No teeth for the present. — Get thee gone: to-morrow  
We'll hear ourselves again.

[*Exit Murderer.*]

LADY MACBETH. My royal lord,  
You do not give the cheer: the feast is sold  
That is not often vouch'd, while 'tis a-making,  
'Tis given with welcome: to feed were best at home; 35  
From thence the sauce to meat is ceremony;  
Meeting were bare without it.

MACBETH. Sweet remembrancer! —  
Now good digestion wait on appetite,  
And health on both!

LENNOX. May 't please your highness sit.  
[*The Ghost of Banquo enters, and sits in  
Macbeth's place.*]

MACBETH. Here had we now our country's honour  
roof'd, 40  
Were the graced person of our Banquo present;  
Whom may I rather challenge for unkindness  
Than pity for mischance!

ROSS. His absence, sir,  
Lays blame upon his promise. Please 't your highness  
To grace us with your royal company. 45

MACBETH. The table's full.

LENNOX. Here is a place reserved, sir.

MACBETH. Where?

LENNOX. Here, my good lord. What is 't that moves  
your highness?

MACBETH. Which of you have done this?

LORDS. What, my good lord?

MACBETH. Thou canst not say I did it: never shake  
Thy gory locks at me. 51

ROSS. Gentlemen, rise; his highness is not well.

LADY MACBETH. Sit, worthy friends: my lord is often  
thus,  
And hath been from his youth: pray you, keep seat;  
The fit is momentary; upon a thought 55  
He will again be well: if much you note him,

You shall offend him and extend his passion :  
Feed, and regard him not. — Are you a man ?

MACBETH. Ay, and a bold one, that dare look on that  
Which might appal the devil.

LADY MACBETH. O proper stuff ! 60  
This is the very painting of your fear :  
This is the air-drawn dagger, which, you said,  
Led you to Duncan. O, these flaws and starts,  
Impostors to true fear, would well become  
A woman's story at a winter's fire, 65  
Authorized by her grandam. Shame itself !  
Why do you make such faces ? When all's done,  
You look but on a stool.

MACBETH. Prithee, see there ! behold ! look ! lo ! how  
say you ?  
Why, what care I ? If thou canst nod, speak too. 70  
If charnel-houses and our graves must send  
Those that we bury back, our monuments  
Shall be the maws of kites. [*Exit Ghost.*]

LADY MACBETH. What, quite unmann'd in folly ?

MACBETH. If I stand here, I saw him.

LADY MACBETH. Fie, for shame !

MACBETH. Blood hath been shed ere now, i' the olden  
time, 75

Ere humane<sup>2</sup> statute purged the gentle weal :  
Ay, and since too, murders have been perform'd  
Too terrible for the ear : the time<sup>3</sup> has been,  
That when the brains were out the man would die,  
And there an end ; but now they rise again, 80

With twenty mortal murders <sup>4</sup> on their crowns,  
And push us from our stools. This is more strange  
Than such a murder is.

LADY MACBETH. My worthy lord,  
Your noble friends do lack you.

MACBETH. I do forget. —  
Do not muse at me, my most worthy friends ; 85  
I have a strange infirmity, which is nothing  
To those that know me. Come, love and health to all ;  
Then I'll sit down. Give me some wine ; fill full.  
I drink to the general joy o' the whole table,  
And to our dear friend Banquo, whom we miss ; 90  
Would he were here ! to all, and him, we thirst,  
And all to all.

LORDS. Our duties, and the pledge.

[*Re-enter Ghost.*]

MACBETH. Avaunt ! and quit my sight ! let the earth  
hide thee !

Thy bones are marrowless, thy blood is cold ;  
Thou hast no speculation in those eyes 95  
Which thou dost glare with.

LADY MACBETH. Think of this, good peers,  
But as a thing of custom : 'tis no other ;  
Only it spoils the pleasure of the time.

MACBETH. What man dare, I dare :  
Approach thou like the rugged Russian bear, 100  
The arm'd rhinoceros, or the Hyrcan tiger ;  
Take any shape but that, and my firm nerves  
Shall never tremble : or be alive again,

And dare me to the desert with thy sword ;  
If trembling I inhabit then,<sup>5</sup> protest me 105  
The baby of a girl. Hence, horrible shadow !  
Unreal mockery, hence ! [*Ghost disappears.*

Why, so ; being gone,  
I am a man again. Pray you, sit still.  
LADY MACBETH. You have displaced the mirth, broke  
the good meeting,  
With most admired disorder.

MACBETH. Can such things be, 110  
And overcome us like a summer's cloud,  
Without our special wonder ? You make me strange  
Even to the disposition that I owe,  
When now I think you can behold such sights,  
And keep the natural ruby of your cheeks, 115  
When mine is <sup>6</sup> blanch'd with fear.

ROSS. What sights, my lord ?

LADY MACBETH. I pray you, speak not ; he grows  
worse and worse ;  
Question enrages him. At once, good night :  
Stand not upon the order of your going,  
But go at once.

LENNOX. Good night ; and better health 120  
Attend his majesty !

LADY MACBETH. A kind good night to all !

[*Exeunt all but MACBETH and LADY MACBETH.*

MACBETH. It will have blood ; they say blood will  
have blood :  
Stones have been known to move, and trees to speak ;



Augurs<sup>7</sup> and understood relations have  
By maggot-pies and choughs and rooks brought forth 125  
The secret'st man of blood. — What is the night ?

LADY MACBETH. Almost at odds with morning, which  
is which.

MACBETH. How say'st thou, that Macduff denies his  
person

At our great bidding ?

LADY MACBETH. Did you send to him, sir ?

MACBETH. I hear it by the way ; but I will send : 130  
There's not a one<sup>8</sup> of them but in his house  
I keep a servant fee'd. I will to-morrow,  
And betimes I will, to the weird<sup>9</sup> sisters :  
More shall they speak ; for now I'm bent to know,  
By the worst means, the worst. For mine own good 135  
All causes shall give way : I am in blood  
Stepp'd in so far that, should I wade no more,  
Returning were as tedious as go o'er.  
Strange things I have in head that will to hand,  
Which must be acted ere they may be scann'd. 140

LADY MACBETH. You lack the season of all natures,  
sleep.

MACBETH. Come, we'll to sleep. My strange and self-  
abuse

Is the initiate fear, that wants hard use :

We are yet but young in deed.

[*Exeunt.*]

SCENE V. *A heath. Thunder.*

*Enter the three Witches, meeting HECATE.*

FIRST WITCH. Why, how now, Hecate! you look  
angrily.

HECATE. Have I not reason, beldams as you are,  
Saucy and overbold? How did you dare  
To trade and traffic with Macbeth  
In riddles and affairs of death; 5  
And I, the mistress of your charms,  
The close contriver of all harms,  
Was never call'd to bear my part,  
Or show the glory of our art?  
And, which is worse, all you have done 10  
Hath been but for a wayward son,  
Spiteful and wrathful; who, as others do,  
Loves for his own ends, not for you.  
But make amends now: get you gone,  
And at the pit of Acheron 15  
Meet me i' the morning: thither he  
Will come to know his destiny:  
Your vessels and your spells provide,  
Your charms, and every thing beside.  
I am for the air; this night I'll spend 20  
Unto a dismal and a fatal end:  
Great business must be wrought ere noon:  
Upon the corner of the moon  
There hangs a vapourous drop profound;

I'll catch it ere it come to ground : 25  
And that, distill'd by magic sleights  
Shall raise such artificial sprites,  
As by the strength of their illusion  
Shall draw him on to his confusion :  
He shall spurn fate, scorn death, and bear 30  
His hopes 'bove wisdom, grace, and fear ;  
And you all know security  
Is mortals' chiefest enemy.

[*Music and a song within* : 'Come away,  
come away,'<sup>1</sup> etc.

Hark ! I am call'd ; my little spirit, see,  
Sits in a foggy cloud, and stays for me. [*Exit.* 35

FIRST WITCH. Come, let's make haste ; she'll soon be  
back again. [*Exeunt.*

SCENE VI. *Forres. The palace.*

*Enter LENNOX and another Lord.*

LENNOX. My former speeches have but hit your  
thoughts,  
Which can interpret further : only I say  
Things have been strangely borne. The gracious Duncan  
Was pitied of Macbeth ; marry, he was dead :  
And the right-valiant Banquo walk'd too late ; 5  
Whom, you may say, if 't please you, Fleance killed,  
For Fleance<sup>1</sup> fled. Men must not walk too late.  
Who cannot want the thought, how monstrous

It was for Malcolm and for Donalbain  
To kill their gracious father ? damned fact ! 10  
How it did grieve Macbeth ! did he not straight,  
In pious rage, the two delinquents tear,  
That were the slaves of drink and thralls of sleep ?  
Was not that nobly done ? Ay, and wisely too ;  
For 'twould have anger'd any heart alive 15  
To hear the men deny't. So that, I say,  
He has borne all things well : and I do think  
That, had he Duncan's sons under his key, —  
As, an't please heaven, he shall not, — they should find  
What 'twere to kill a father ; so should Fleance. 20  
But, peace ! for from broad words, and 'cause he fail'd  
His presence at the tyrant's feast, I hear,  
Macduff lives in disgrace. Sir, can you tell  
Where he bestows himself ?

LORD. The son <sup>2</sup> of Duncan,  
From whom this tyrant holds the due of birth, 25  
Lives in the English court ; and is received  
Of the most pious Edward with such grace,  
That the malevolence of fortune nothing  
Takes from his high respect. Thither Macduff  
Is gone to pray the holy king, upon his aid 30  
To wake Northumberland and warlike Siward ;  
That by the help of these, with Him above  
To ratify the work, we may again  
Give to our tables meat, sleep to our nights ;  
Free <sup>3</sup> from our feasts and banquets bloody knives ; 35  
Do faithful homage, and receive free honours ;

All which we pine for now : and this report  
Hath so exasperate the<sup>4</sup> king, that he  
Prepares for some attempt of war.

LENNOX.

Sent he to Macduff ?

LORD. He did : and with an absolute 'Sir, not I,' 40  
The cloudy messenger turns me his back,  
And hums, as who should say, 'You'll rue the time  
That clogs me with this answer.'

LENNOX.

And that well might

Advise him to a caution, to hold what distance  
His wisdom can provide. Some holy angel 45  
Fly to the court of England, and unfold  
His message ere he come ; that a swift blessing  
May soon return to this our suffering country  
Under a hand accursed !

LORD. I'll send my prayers with him. [Exeunt.

## ACT IV.

SCENE I. *A cavern. In the middle, a boiling cauldron.*

*Thunder. Enter the three Witches.*

FIRST WITCH. Thrice the brinded cat hath<sup>1</sup> mew'd.

SECOND WITCH. Thrice and once the hedge-pig  
whin'd.

THIRD WITCH. Harpier<sup>2</sup> cries : — ' 'Tis time, 'tis  
time.'

FIRST WITCH. Round about the cauldron go ;  
In the poison'd entrails throw 5  
Toad, that under <sup>3</sup> cold stone  
Days and night has thirty-one  
Swelter'd venom sleeping got,  
Boil thou first i' the charmed pot.

ALL. Double, double toil and trouble ; 10  
Fire burn, and cauldron bubble.

SECOND WITCH. Fillet of a fenny snake,  
In the cauldron boil and bake ;  
Eye of newt and toe of frog,  
Wool of bat and tongue of dog, 15  
Adder's fork and blind-worm's sting,  
Lizard's leg and howlet's wing,  
For a charm of powerful trouble,  
Like a hell-broth boil and bubble.

ALL. Double, double toil and trouble ; 20  
Fire burn, and cauldron bubble.

THIRD WITCH. Scale of dragon, tooth of wolf,  
Witches' <sup>4</sup> mummy, maw and gulf  
Of the ravin'd salt-sea shark,  
Root of hemlock digg'd i' the dark, 25  
Liver of blaspheming Jew,  
Gall of goat and slips of yew  
Sliver'd in the moon's eclipse,  
Nose of Turk and Tartar's lips,  
Finger of birth-strangled babe, 30  
Ditch-deliver'd by a drab,  
Make the gruel thick and slab :

Add thereto a tiger's chaudron,  
For the ingredients of our cauldron.

ALL. Double, double toil and trouble;  
Fire burn, and cauldron bubble. 35

SECOND WITCH. Cool it with a baboon's blood;  
Then the charm is firm and good.

*Enter* HECATE.<sup>5</sup>

HECATE. O, well done! I commend your pains;  
And every one shall share i' the gains. 40  
And now about the cauldron sing,  
Like elves and fairies in a ring,  
Enchanting all that you put in.

*[Music and a song: 'Black spirits,'<sup>6</sup> etc.]*

*Exit* HECATE.

SECOND WITCH. By the pricking of my thumbs,  
Something wicked this way comes: — 45  
Open, locks,

Whoever knocks!

*Enter* MACBETH.

MACBETH. How now, you secret, black, and midnight  
hags!

What is't you do?

ALL. A deed without a name.

MACBETH. I conjure you, by that which you profess,  
Howe'er you come to know it, answer me: 51

Though you untie the winds, and let them fight  
Against the churches; though the yesty waves

Confound and swallow navigation up;  
Though bladed corn be lodged and trees blown down; 55  
Though castles topple on their warders' heads;  
Though palaces and pyramids do slope  
Their heads to their foundations; though the treasure  
Of nature's germens<sup>7</sup> tumble all together,  
Even till destruction sicken; answer me 60  
To what I ask you.

FIRST WITCH. Speak.

SECOND WITCH. Demand.

THIRD WITCH. We'll answer.

FIRST WITCH. Say, if thou'dst rather hear it from  
our mouths,  
Or from our masters?

MACBETH. Call 'em, let me see 'em.

FIRST WITCH. Pour in sow's blood, that hath eaten  
Her nine farrow; grease that's sweaten 65  
From the murderer's gibbet throw  
Into the flame.

ALL. Come, high or low;  
Thyself and office deftly show!

*Thunder. First Apparition: an armed Head.*

MACBETH. Tell me, thou unknown power, —

FIRST WITCH. He knows thy thought:  
Hear his speech, but say thou nought. 70

FIRST APPARITION. Macbeth! Macbeth! Macbeth!  
beware Macduff;



Beware the thane of Fife. Dismiss me: enough.

[*Descends.*]

MACBETH. Whate'er thou art, for thy good caution  
thanks;

Thou hast harp'd my fear aright: but one word more, —

FIRST WITCH. He will not be commanded: here's  
another, 75

More potent than the first.

*Thunder. Second Apparition: a bloody Child.*

SECOND APPARITION. Macbeth! Macbeth! Macbeth!

MACBETH. Had I three ears, I'd hear thee.

SECOND APPARITION. Be bloody, bold, and resolute;  
laugh to scorn

The power of man, for none of woman born 80

Shall harm Macbeth. [*Descends.*]

MACBETH. Then live, Macduff: what need I fear of  
thee?

But yet I'll make assurance double sure,

And take a bond of fate: thou shalt not live;

That I may tell pale-hearted fear it lies, 85

And sleep in spite of thunder.

*Thunder. Third Apparition: a Child crowned with a  
tree in his hand.*

What is this,

That rises like the issue of a king,

And wears upon his baby-brow the round

And top of sovereignty?

ALL. Listen, but speak not to't.

THIRD APPARITION. Be lion-mettled, proud, and take  
no care 90

Who chafes, who frets, or where conspirers are :  
Macbeth shall never vanquish'd be until  
Great Birnam wood to high Dunsinane hill  
Shall come against him. [*Descends.*

MACBETH. That will never be :  
Who can impress the forest, bid the tree 95  
Unfix his earth-bound root ? Sweet bodements ! good !  
Rebellion's head <sup>8</sup> rise never, till the wood  
Of Birnam rise, and our high-placed Macbeth  
Shall live the lease of nature, pay his breath  
To time and mortal custom. Yet my heart 100  
Throbs to know one thing : tell me, — if your art  
Can tell so much, — shall Banquo's issue ever  
Reign in this kingdom ?

ALL. Seek to know no more.

MACBETH. I will be satisfied : deny me this,  
And an eternal curse fall on you ! Let me know, — 105  
Why sinks that cauldron ? and what noise is this ?  
[*Hautboys.*

FIRST WITCH. Show !

SECOND WITCH. Show !

THIRD WITCH. Show !

ALL. Show his eyes, and grieve his heart ; 110  
Come like shadows, so depart !

*A show of eight Kings, the last with a glass in his hand ;*  
BANQUO'S Ghost following.

MACBETH. Thou art too like the spirit of Banquo ;  
down !

Thy crown does sear mine eyeballs. — And thy hair,  
Thou other gold-bound brow, is like the first. —  
A third is like the former. — Filthy hags ! 115  
Why do you show me this ? — A fourth ! — Start, eyes !  
What, will the line stretch out to the crack of doom ?  
Another yet ! — A seventh ! — I'll see no more : —  
And yet the eighth appears, who bears a glass  
Which shows me many more ; and some I see 120  
That twofold balls and treble sceptres carry :  
Horrible sight ! — <sup>9</sup> Now I see 'tis true ;  
For the blood-bolter'd Banquo smiles upon me,  
And points at them for his. — <sup>10</sup> What, is this so ?

FIRST WITCH. Ay, sir, all this is so : but why 125  
Stands Macbeth thus amazedly ?  
Come, sisters, cheer we up his sprights,  
And show the best of our delights :  
I'll charm the air to give a sound,  
While you perform your antic round, 130  
That this great king may kindly say  
Our duties did his welcome pay.

[*Music. The Witches dance, and then vanish, with* HECATE.

MACBETH. Where are they ? Gone ? Let this pernicious hour  
Stand aye accursed in the calendar ! —  
Come in, without there !

*Enter LENNOX.*

LENNOX. What's your grace's will ? 135

MACBETH. Saw you the weird <sup>11</sup> sisters ?

LENNOX. No, my lord.

MACBETH. Came they not by you ?

LENNOX. No, indeed, my lord.

MACBETH. Infected be the air whereon they ride,  
And damn'd all those that trust them !— I did hear  
The galloping of horse : who was't came by ? 140

LENNOX. 'Tis two or three, my lord, that bring you  
word

Macduff is fled to England.

MACBETH. Fled to England !

LENNOX. Ay, my good lord.

MACBETH. [*Aside.*] Time, thou anticipat'st my dread  
exploits :

The flighty purpose never is o'ertook 145

Unless the deed go with it : from this moment

The very firstlings of my heart shall be

The firstlings of my hand. And even now,

To crown my thoughts with acts, be it thought and done :

The castle of Macduff I will surprise ; 150

Seize upon Fife ; give to the edge o' the sword

His wife, his babes, and all unfortunate souls

That trace him in his line. No boasting like a fool ;

This deed I'll do before this purpose cool :

But no more sights !— Where are these gentlemen ? 155

Come, bring me where they are.

[*Exeunt.*

SCENE II. *Fife. A room in MACDUFF'S castle.*

*Enter* LADY MACDUFF, *her Son, and* ROSS.

LADY MACDUFF. What had he done, to make him fly  
the land ?

ROSS. You must have patience, madam.

LADY MACDUFF. He had none :  
His flight was madness : when our actions do not,  
Our fears do make us traitors.

ROSS. You know not  
Whether it was his wisdom or his fear.

LADY MACDUFF. Wisdom ! to leave his wife, to leave  
his babes,  
His mansion and his titles, in a place  
From whence himself does fly ! He loves us not ;  
He wants the natural touch : for the poor wren,  
The most diminutive of birds, will fight, 10  
Her young ones in her nest, against the owl.  
All is the fear and nothing is the love ;  
As little is the wisdom, where the flight  
So runs against all reason.

ROSS. My dearest coz,  
I pray you, school yourself : but, for your husband, 15  
He is noble, wise, judicious, and best knows  
The fits o' the season. I dare not speak much further :  
But cruel are the times, when we are traitors  
And do not know ourselves ; when we hold rumour  
From what we fear, yet know not what we fear, 20

But float upon a wild and violent sea  
Each way and move. I take my leave of you :  
Shall not be long but I'll be here again.  
Things at the worst will cease, or else climb upward  
To what they were before. — My pretty cousin, 25  
Blessing upon you !

LADY MACDUFF. Father'd he is, and yet he's father-  
less.

ROSS. I am so much a fool, should I stay longer,  
It would be my disgrace and your discomfort:  
I take my leave at once. [*Exit.*]

LADY MACDUFF. Sirrah, your father's dead : 30  
And what will you do now ? How will you live ?

SON. As birds do, mother.

LADY MACDUFF. What, with worms and  
flies ?

SON. With what I get, I mean ; and so do they.

LADY MACDUFF. Poor bird ! thou'ldst never fear the  
net nor lime,  
The pitfall nor the gin. 35

SON. Why should I, mother ? Poor birds they are  
not set for.

My father is not dead, for all your saying.

LADY MACDUFF. Yes, he is dead : how wilt thou do  
for a father ?

SON. Nay, how will you do for a husband ?

LADY MACDUFF. Why, I can buy me twenty at any  
market. 40

SON. Then you'll buy 'em to sell again.

LADY MACDUFF. Thou speak'st with all thy wit, and  
yet, i' faith,  
With wit enough for thee.

SON. Was my father a traitor, mother?

LADY MACDUFF. Ay, that he was. 45

SON. What is a traitor?

LADY MACDUFF. Why, one that swears and lies.

SON. And be all traitors that do so?

LADY MACDUFF. Every one that does so is a traitor,  
and must be hang'd. 50

SON. And must they all be hang'd that swear and lie?

LADY MACDUFF. Every one.

SON. Who must hang them?

LADY MACDUFF. Why, the honest men. 54

SON. Then the liars and swearers are fools; for there  
are liars and swearers enow to beat the honest men, and  
hang up them.

LADY MACDUFF. Now, God help thee, poor monkey!  
But how wilt thou do for a father? 59

SON. If he were dead, you'd weep for him: if you  
would not, it were good sign that I should quickly have  
a new father.

LADY MACDUFF. Poor prattler, how thou talk'st!

*Enter a Messenger.*

MESSANGER. Bless you, fair dame! I am not to you  
known,  
Though in your state of honour I am perfect. 65  
I doubt some danger does approach you nearly:

If you will take a homely man's advice,  
 Be not found here ; hence, with your little ones.  
 To fright you thus, methinks I am too savage ;  
 To do worse to you were fell cruelty, 70  
 Which is too nigh your person. Heaven preserve you !  
 I dare abide no longer. [Exit.

LADY MACDUFF. Whither<sup>1</sup> should I fly ?  
 I have done no harm. But I remember now  
 I am in this earthly world, where to do harm  
 Is often laudable ; to do good, sometime 75  
 Accounted dangerous folly : why then, alas,  
 Do I put up that womanly defence,  
 To say I have done no harm ? —

*Enter Murderers.*

What are these faces ?

FIRST MURDERER. Where is your husband ?

LADY MACDUFF. I hope, in no place so unsanctified  
 Where such as thou mayst find him.

FIRST MURDERER. He's a traitor. 81

SON. Thou liest, thou shag-hair'd<sup>2</sup> villain.

FIRST MURDERER. What, you egg !  
 Young fry of treachery ! [Stabbing him.

SON. He has kill'd me, mother :  
 Run away, I pray you ! [Dies.

[Exit LADY MACDUFF, crying, ' Murder ! '

*Exeunt Murderers, following her.*



SCENE III. *England. Before the King's palace.*

*Enter MALCOLM and MACDUFF.*

MALCOLM. Let us seek out some desolate shade, and  
there

Weep our sad bosoms empty.

MACDUFF. Let us rather  
Hold fast the mortal sword, and like good men  
Bestride our down-fall'n<sup>1</sup> birthdom. Each new morn  
New widows howl, new orphans cry, new sorrows 5  
Strike heaven on the face, that it resounds  
As if it felt with Scotland and yell'd out  
Like syllable of dolour.

MALCOLM. What I believe, I'll wail;  
What know, believe; and what I can redress,  
As I shall find the time to friend, I will. 10  
What you have spoke, it may be so, perchance.  
This tyrant, whose sole name blisters our tongues,  
Was once thought honest: you have lov'd him well;  
He hath not touch'd you yet. I am young; but some-  
thing  
You may deserve<sup>2</sup> of him through me; and wisdom 15  
To offer up a weak, poor, innocent lamb,  
To appease an angry god.

MACDUFF. I am not treacherous.

MALCOLM. But Macbeth is.  
A good and virtuous nature may recoil  
In an imperial charge. But I shall crave your pardon;

That which you are, my thoughts cannot transpose : 21  
Angels are bright still, though the brightest fell :  
Though all things foul would wear the brows of grace,  
Yet grace must still look so.

MACDUFF. I have lost my hopes.

MALCOLM. Perchance even there where I did find my  
doubts. 25

Why in that rawness left you wife and child,  
Those precious motives, those strong knots of love,  
Without leave-taking ? I pray you,  
Let not my jealousies be your dishonours,  
But mine own safeties. You may be rightly just, 30  
Whatever I shall think.

MACDUFF. Bleed, bleed, poor country !  
Great tyranny, lay thou thy basis sure,  
For goodness dare<sup>3</sup> not check thee ! wear thou thy  
wrongs ;

The<sup>4</sup> title is affeer'd !<sup>5</sup> — Fare thee well, lord :  
I would not be the villain that thou think'st 35  
For the whole space that's in the tyrant's grasp,  
And the rich East to boot.

MALCOLM. Be not offended :  
I speak not as in absolute fear of you.  
I think our country sinks beneath the yoke ;  
It weeps, it bleeds, and each new day a gash 40  
Is added to her wounds : I think withal  
There would be hands uplifted in my right ;  
And here from gracious England have I offer  
Of goodly thousands : but for all this,

When I shall tread upon the tyrant's head, 45  
Or wear it on my sword, yet my poor country  
Shall have more vices than it had before,  
More suffer and more sundry ways than ever,  
By him that shall succeed.

MACDUFF. What should he be ?

MALCOLM. It is myself I mean ; in whom I know 50  
All the particulars of vice so grafted  
That, when they shall be open'd, black Macbeth  
Will seem as pure as snow, and the poor state  
Esteem him as a lamb, being compared  
With my confineless harms.

MACDUFF. Not in the legions 55  
Of horrid hell can come a devil more damn'd  
In evils to top Macbeth.

MALCOLM. I grant him bloody,  
Luxurious, avaricious, false, deceitful,  
Sudden, malicious, smacking of every sin  
That has a name : but there's no bottom, none, 60  
In my voluptuousness : your wives, your daughters,  
Your matrons and your maids, could not fill up  
The cistern of my lust, and my desire  
All continent impediments would o'erbear,  
That did oppose my will. Better Macbeth 65  
Than such a one to reign.

MACDUFF. Boundless intemperance  
In nature is a tyranny ; it hath been  
The untimely emptying of the happy throne,  
And fall of many kings. But fear not yet

To take upon you what is yours : you may 70  
Convey your pleasures in a spacious plenty,  
And yet seem cold, the time you may so hoodwink.  
We have willing dames enough ; there cannot be  
That vulture in you, to devour so many  
As will to greatness dedicate themselves, 75  
Finding it so inclined.

MALCOLM. With this, there grows  
In my most ill-compos'd affection such  
A staunchless avarice that, were I king,  
I should cut off the nobles for their lands,  
Desire his jewels and this other's house : 80  
And my more-having would be as a sauce  
To make me hunger more, that I should forge  
Quarrels unjust against the good and loyal,  
Destroying them for wealth.

MACDUFF. This avarice  
Sticks deeper, grows with more pernicious root 85  
Than summer-seeming lust, and it hath been  
The sword of our slain kings : yet do not fear ;  
Scotland hath foisons to fill up your will  
Of your mere own : all these are portable,  
With other graces weigh'd. 90

MALCOLM. But I have none. The king-becoming  
graces,  
As justice, verity, temperance, stableness,  
Bounty, perseverance, mercy, lowliness,  
Devotion, patience, courage, fortitude,  
I have no relish of them, but abound 95

In the division of each several crime,  
Acting it many ways. Nay, had I power, I should  
Pour the sweet milk of concord into hell,  
Uproar the universal peace, confound  
All unity on earth.

MACDUFF. O Scotland, Scotland ! 100

MALCOLM. If such a one be fit to govern, speak :  
I am as I have spoken.

MACDUFF. Fit to govern !  
No, not to live. — O nation miserable,  
With an untitled tyrant bloody-sceptred,  
When shalt thou see thy wholesome days again, 105  
Since that the truest issue of thy throne  
By his own interdiction stands accursed,  
And does blaspheme his breed ? — Thy royal father  
Was a most sainted king : the queen that bore thee,  
Oftener upon her knees than on her feet, 110  
Died every day she lived.<sup>6</sup> — Fare thee well !  
These evils thou repeat'st upon thyself  
Have banish'd me from Scotland. — O my breast,  
Thy hope ends here !

MALCOLM. Macduff, this noble passion,  
Child of integrity, hath from my soul 115  
Wiped the black scruples, reconciled my thoughts  
To thy good truth and honour. Devilish Macbeth  
By many of these trains hath sought to win me  
Into his power ; and modest wisdom plucks me  
From over-credulous haste : but God above 120  
Deal between thee and me ! for even now

I put myself to thy direction, and  
Unspeak mine own detraction ; here abjure  
The taints and blames I laid upon myself,  
For strangers to my nature. I am yet 125  
Unknown to woman, never was forsworn,  
Scarcely have coveted what was mine own,  
At no time broke my faith, would not betray  
The devil to his fellow, and delight  
No less in truth than life : my first false speaking 130  
Was this upon myself. What I am truly  
Is thine and my poor country's to command ;  
Whither, indeed, before thy <sup>7</sup> here-approach,  
Old Siward, with ten thousand warlike men,  
Already at a point, was setting forth. 135  
Now we'll together, and the chance of goodness  
Be like our warranted quarrel ! Why are you silent ?

MACDUFF. Such welcome and unwelcome things at  
once  
'Tis hard to reconcile.

*Enter a Doctor.*

MALCOLM. Well, more anon. — Comes the king forth,  
I pray you ? 140

DOCTOR. Ay, sir : there are a crew of wretched souls  
That stay his cure : their malady convinces  
The great assay of art ; but at his touch,  
Such sanctity hath heaven given his hand,  
They presently amend.

MALCOLM. I thank you, doctor. 145  
[*Exit Doctor.*]

MACDUFF. What's the disease he means?

MALCOLM. 'Tis call'd the evil:

A most miraculous work in this good king;  
Which often, since my here-remain in England,  
I have seen him do. How he solicits heaven,  
Himself best knows: but strangely-visited people, 150  
All swoln and ulcerous, pitiful to the eye,  
The mere despair of surgery, he cures,  
Hanging a golden stamp about their necks,  
Put on with holy prayers: and 'tis spoken,  
To the succeeding royalty he leaves 155  
The healing benediction. With this strange virtue  
He hath a heavenly gift of prophecy;  
And sundry blessings hang about his throne,  
That speak him full of grace.

*Enter Ross.*

MACDUFF. See, who comes here?

MALCOLM. My countryman; but yet I know him not.

MACDUFF. My ever-gentle cousin, welcome hither. 161

MALCOLM. I know him now: good God, betimes re-  
move

The means that makes us strangers!

Ross. Sir, amen.

MACDUFF. Stands Scotland where it did?

Ross. Alas, poor country!

Almost afraid to know itself ! It cannot 165  
Be call'd our mother, but our grave: where nothing,  
But who knows nothing, is once seen to smile ;  
Where sighs and groans and shrieks that rend the air,  
Are made, not mark'd ; where violent sorrow seems  
A modern ecstasy : the dead man's knell 170  
Is there scarce ask'd for who ; and good men's lives  
Expire before the flowers in their caps,  
Dying or ere they sicken.

MACDUFF. O, relation  
Too nice, and yet too true !

MALCOLM. What's the newest grief ?

ROSS. That of an hour's age doth hiss the speaker ;  
Each minute teems a new one.

MACDUFF. How does my wife ? 176

ROSS. Why, well.

MACDUFF. And all my children ?

ROSS. Well too.

MACDUFF. The tyrant has not batter'd at their peace ?

ROSS. No ; they were well at peace when I did leave  
'em.

MACDUFF. Be not a niggard of your speech : how  
goes 't ? 180

ROSS. When I came hither to transport the tidings,  
Which I have heavily borne, there ran a rumour  
Of many worthy fellows that were out ;  
Which was to my belief witness'd the rather,  
For that I saw the tyrant's power a-foot. 185  
Now is the time of help : your eye in Scotland



Would create soldiers, make our women fight,  
To doff their dire distresses.

MALCOLM. Be't their comfort  
We're coming thither: gracious England hath  
Lent us good Siward and ten thousand men; 190  
An older and a better soldier none  
That Christendom gives out.

Ross.                                Would I could answer  
This comfort with the like! But I have words  
That would be howl'd out in the desert air,  
Where hearing should not latch them.

MACDUFF.                 What concern they ?      195  
The general cause ? or is it a fee-grief  
Due to some single breast ?

Ross.                                No mind that's honest  
But in it shares some woe, though the main part  
Pertains to you alone.

MACDUFF.                    If it be mine,  
Keep it not from me, quickly let me have it.                    200

Ross. Let not your ears despise my tongue for ever,  
Which shall possess them with the heaviest sound  
That ever yet they heard.

MACDUFF. Hum! I guess at it.

Ross. Your castle is surpris'd ; your wife and babes  
Savagely slaughter'd : to relate the manner, 205  
Were, on the quarry of these murder'd deer,  
To add the death of you.

MALCOLM.                      Merciful heaven!—  
What, man! ne'er pull your hat upon your brows;

Give sorrow words ; the grief that does not speak  
Whispers the o'er-fraught heart, and bids it break. 210

MACDUFF. My children too ?

Ross. Wife, children, servants, all  
That could be found.

MACDUFF. And I must be from thence ! —  
My wife kill'd too ?

Ross. I have said.

MALCOLM. Be comforted :  
Let's make us medicines of our great revenge,  
To cure this deadly grief. 215

MACDUFF. He has no children. — All my pretty ones ?  
Did you say all ? — O hell-kite ! — All ?  
What ! all my pretty chickens and their dam  
At one fell swoop ?

MALCOLM. Dispute it like a man.

MACDUFF. I shall do so ; 220  
But I must also feel it as a man :  
I cannot but remember such things were,  
That were most precious to me. — Did heaven look on,  
And would not take their part ? Sinful Macduff,  
They were all struck for thee ! naught that I am, 225  
Not for their own demerits, but for mine,  
Fell slaughter on their souls. Heaven rest them now !

MALCOLM. Be this the whetstone of your sword : let  
grief  
Convert to anger ; blunt not the heart, enrage it.

MACDUFF. O, I could play the woman with mine  
eyes, 230

And braggart with my tongue! — But, gentle heavens,<sup>8</sup>  
Cut short all intermission; front to front  
Bring thou this fiend of Scotland and myself;  
Within my sword's length set him; if he 'scape,  
Heaven forgive him too!

MALCOLM.                      This tune<sup>9</sup> goes manly.      235  
Come, go we to the king: our power is ready;  
Our lack is nothing but our leave. Macbeth  
Is ripe for shaking, and the powers above  
Put on their instruments. Receive what cheer you may:  
The night is long that never finds the day. [*Exeunt.* 240

## ACT V.

SCENE I. *Dunsinane. Ante-room in the castle.*

*Enter a Doctor of Physic and a waiting Gentlewoman.*

DOCTOR. I have two nights watched with you, but  
can perceive no truth in your report. When was it she  
last walked?

GENTLEWOMAN. Since his majesty went into the field,  
I have seen her rise from her bed, throw her nightgown  
upon her, unlock her closet, take forth paper, fold it,  
write upon't, read it, afterwards seal it, and again return  
to bed; yet all this while in a most fast sleep.      8

DOCTOR. A great perturbation in nature, to receive  
at once the benefit of sleep and do the effects of watch-  
ing! In this slumbry agitation, besides her walking

and other actual performances, what, at any time, have you heard her say?

GENTLEWOMAN. That, sir, which I will not report after her. 15

DOCTOR. You may to me, and 'tis most meet you should.

GENTLEWOMAN. Neither to you nor any one, having no witness to confirm my speech.

*Enter LADY MACBETH, with a taper.*

Lo you, here she comes! This is her very guise; and, upon my life, fast asleep. Observe her; stand close. 21

DOCTOR. How came she by that light?

GENTLEWOMAN. Why, it stood by her: she has light by her continually; 'tis her command.

DOCTOR. You see, her eyes are open. 25

GENTLEWOMAN. Ay, but their sense is shut.

DOCTOR. What is it she does now? Look, how she rubs her hands.

GENTLEWOMAN. It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour. 31

LADY MACBETH. Yet here's a spot.

DOCTOR. Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly. 35

LADY MACBETH. Out, damned spot! out, I say!— One: two: why, then 'tis time to do't. — Hell is murky! — Fie, my lord, fie! a soldier, and afeard? What need

we fear who knows it, when none can call our power to account? — Yet who would have thought the old man to have had so much blood in him? 41

DOCTOR. Do you mark that?

LADY MACBETH. The thane of Fife had a wife; where is she now? — What, will these hands ne'er be clean? — No more o' that, my lord; no more o' that: you mar all with this starting. 46

DOCTOR. Go to, go to; you have known what you should not.

GENTLEWOMAN. She has spoke what she should not, I am sure of that: heaven knows what she has known.

LADY MACBETH. Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh! oh! oh!

DOCTOR. What a sigh is there! The heart is sorely charged. 55

GENTLEWOMAN. I would not have such a heart in my bosom for the dignity of the whole body.

DOCTOR. Well, well, well, —

GENTLEWOMAN. Pray God it be, sir. 59

DOCTOR. This disease is beyond my practice: yet I have known those which have walked in their sleep who have died holily in their beds.

LADY MACBETH. Wash your hands; put on your nightgown; look not so pale: — I tell you yet again, Banquo's buried; he cannot come out on's grave. 65

DOCTOR. Even so?

LADY MACBETH. To bed, to bed; there's knocking

at the gate : come, come, come, come, give me your hand :  
what's done cannot be undone : to bed, to bed, to bed.

[*Exit.*

DOCTOR. Will she go now to bed ?

70

GENTLEWOMAN. Directly.

DOCTOR. Foul whisperings are abroad. Unnatural  
deeds

Do breed unnatural troubles : infected minds  
To their deaf pillows will discharge their secrets .

More needs she the divine than the physician. —

75

God, God forgive us all ! — Look after her ;

Remove from her the means of all annoyance,

And still keep eyes upon her. So, good night :

My mind she has mated and amazed my sight :

I think, but dare not speak.

GENTLEWOMAN.

Good night, good doctor. 80

[*Exeunt.*

SCENE II. *The country near Dunsinane.*

*Drum and colours. Enter MENTEITH, CAITHNESS,  
ANGUS, LENNOX, and SOLDIERS.*

MENTEITH. The English power is near, led on by  
Malcolm,

His uncle Siward and the good Macduff

Revenge burn in them ; for their dear causes

Would to the bleeding and the grim alarm

Excite the mortified man.

ANGUS. Near Birnam wood 5  
Shall we well meet them ; that way are they coming.

CAITHNESS. Who knows if Donalbain be with his  
brother ?

LENNOX. For certain, sir, he is not : I have a file  
Of all the gentry : there is Siward's son,  
And many unrough youths, that even now 10  
Protest their first of manhood.

MENTEITH. What does the tyrant ?

CAITHNESS. Great Dunsinane he strongly fortifies :  
Some say he's mad ; others, that lesser hate him,  
Do call it valiant fury : but, for certain,  
He cannot buckle his distemper'd cause <sup>1</sup> 15  
Within the belt of rule.

ANGUS. Now does he feel  
His secret murders sticking on his hands ;  
Now minutely revolts upbraid his faith-breach ;  
Those he commands move only in command,  
Nothing in love : now does he feel his title 20  
Hang loose about him, like a giant's robe  
Upon a dwarfish thief.

MENTEITH. Who then shall blame  
His pester'd senses to recoil and start,  
When all that is within him does condemn  
Itself for being there ?

CAITHNESS. Well, march we on, 25  
To give obedience where 'tis truly owed :  
Meet we the medicine of the sickly weal,  
And with him pour we, in our country's purge,  
Each drop of us.

LENNOX. Or so much as it needs,  
To dew the sovereign flower and drown the weeds. 30  
Make we our march towards Birnam.

[*Exeunt, marching.*]

SCENE III. *Dunsinane. A room in the castle.*

*Enter* MACBETH, DOCTOR, and ATTENDANTS.

MACBETH. Bring me no more reports; let them fly  
all:

Till Birnam wood remove to Dunsinane  
I cannot taint with fear. What's the boy Malcolm?  
Was he not born of woman? The spirits that know  
All mortal consequences have pronounced me thus: 5  
'Fear not, Macbeth; no man that's born of woman  
Shall e'er have power upon thee.' — Then fly, false  
thanes,

And mingle with the English epicures:  
The mind I sway by and the heart I bear  
Shall never sag with doubt, nor shake with fear. 10

*Enter a* SERVANT.

The devil damn thee black, thou cream-faced loon!  
Where got'st thou that goose look?

SERVANT. There is ten thousand —

MACBETH. Geese, villain?

SERVANT. Soldiers, sir.



MACBETH. Go prick thy face and over-red thy fear,  
Thou lily-liver'd boy. What soldiers, patch? 15  
Death of thy soul! those linen cheeks of thine  
Are counsellors to fear. What soldiers, whey-face?

SERVANT. The English force, so please you.

MACBETH. Take thy face hence. [*Exit Servant.*] —  
Seyton! — I am sick at heart,  
When I behold — Seyton, I say! — This push 20  
Will cheer<sup>1</sup> me ever, or dis-ease<sup>2</sup> me now.  
I have lived long enough: my way<sup>3</sup> of life  
Is fall'n into the sear, the yellow leaf,  
And that which should accompany old age,  
As honour, love, obedience, troops of friends, 25  
I must not look to have; but, in their stead,  
Curses, not loud but deep, mouth-honour, breath,  
Which the poor heart would fain deny, and<sup>4</sup> dare not. —  
Seyton!

*Enter SEYTON.*

SEYTON. What's your gracious pleasure?

MACBETH. What news more? 30

SEYTON. All is confirm'd, my lord, which was reported.

MACBETH. I'll fight, till from my bones my flesh be  
hack'd. —

Give me my armour.

SEYTON. 'Tis not needed yet.

MACBETH. I'll put it on.

Send out more horses, skirr the country round; 35

Hang those that talk of fear. Give me mine armour. —  
How does your patient, doctor ?

DOCTOR. Not so sick, my lord,  
As she is troubled with thick-coming fancies,  
That keep her from her rest.

MACBETH. Cure her<sup>5</sup> of that.  
Canst thou not minister to a mind diseased, 40  
Pluck from the memory a rooted sorrow,  
Raze out the written troubles of the brain,  
And with some sweet oblivious antidote  
Cleanse the stuff'd bosom of that perilous stuff  
Which weighs upon the heart ?

DOCTOR. Therein the patient 45  
Must minister to himself.

MACBETH. Throw physic to the dogs, I'll none of it.  
Come put mine armour on ; give me my staff. —  
Seyton, send out. — Doctor, the thanes fly from me. —  
Come, sir, dispatch. — If thou could'st, doctor, cast 50  
The water of my land, find her disease  
And purge it to a sound and pristine health,  
I would applaud thee to the very echo,  
That should applaud again. — Pull't off, I say. —  
What rhubarb, senna,<sup>6</sup> or what purgative drug, 55  
Would scour these English hence ? Hear'st thou of them ?

DOCTOR. Ay, my good lord ; your royal preparation  
Makes us hear something.

MACBETH. Bring it after me. —  
I will not be afraid of death and bane  
Till Birnam forest come to Dunsinane. [Exit. 60

DOCTOR. [*Aside.*] Were I from Dunsinane away and  
clear,  
Profit again should hardly draw me here. [*Exeunt.*]

SCENE IV. *Country near Birnam wood.*

*Drum and colours. Enter MALCOLM, old SIWARD and  
his Son, MACDUFF, MENTEITH, CAITHNESS, ANGUS,  
LENNOX, ROSS, and SOLDIERS marching.*

MALCOLM. Cousins, I hope the days are near at hand  
That chambers will be safe.

MENTEITH. We doubt it nothing.

SIWARD. What wood is this before us?

MENTEITH. The wood of Birnam.

MALCOLM. Let every soldier hew him down a bough,  
And bear't before him : thereby shall we shadow 5  
The numbers of our host, and make discovery  
Err in report of us.

SOLDIERS. It shall be done.

SIWARD. We learn no other but the confident ty-  
rant  
Keeps still in Dunsinane, and will endure  
Our setting down before't.

MALCOLM. 'Tis his main hope : 10  
For where there is advantage to be given<sup>1</sup>  
Both more and less have given him the revolt,  
And none serve with him but constrained things  
Whose hearts are absent too.

MACDUFF. Let our just censures  
Attend the true event, and put we on 15  
Industrious soldiership.

SIWARD. The time approaches  
That will with due decision make us know  
What we shall say we have and what we owe.  
Thoughts speculative their unsure hopes relate,  
But certain issue strokes must arbitrate : 20  
Toward which advance the war. [*Exeunt, marching.*]

SCENE V. *Dunsinane. Within the castle.*

*Enter* MACBETH, SEYTON, and SOLDIERS, *with drum and colours.*

MACBETH. Hang out our banners on the outward  
walls ;  
The cry is still, 'They come !' Our castle's strength  
Will laugh a siege to scorn : here let them lie  
Till famine and the ague eat them up.  
Were they not forced with those that should be ours, 5  
We might have met them dareful, beard to beard,  
And beat them backward home. [*A cry of women within.*]  
What is that noise ?

SEYTON. It is the cry of women, my good lord.

[*Exit.*]

MACBETH. I have almost forgot the taste of fears ;  
The time has been, my senses would have cool'd <sup>1</sup> 10  
To hear a night-shriek, and my fell of hair

Would at a dismal treatise rouse and stir  
As life were in't: I have supp'd full with horrors;  
Direness, familiar to my slaughterous thoughts,  
Cannot once start me. —

*Re-enter SEYTON.*

Wherefore was that cry? 15

SEYTON. The queen, my lord, is dead.

MACBETH. She should have died hereafter;  
There would have been a time for such a word.  
To-morrow, and to-morrow, and to-morrow,  
Creeps in this petty pace from day to day, 20  
To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow; a poor player  
That struts and frets his hour upon the stage 25  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing. —

*Enter a MESSENGER.*

Thou comest to use thy tongue; thy story, quickly.

MESSENGER. Gracious my lord, 30  
I should report that which I<sup>2</sup> say I saw,  
But know not how to do it.

MACBETH. Well, say,<sup>3</sup> sir.

MESSENGER. As I did stand my watch upon the hill,

I look'd toward Birnam, and anon, methought,  
The wood began to move.

MACBETH. Liar and slave ! 35

MESSENGER. Let me endure your wrath, if't be not so:  
Within this three mile may you see it coming;  
I say, a moving grove.

MACBETH. If thou speak'st false,  
Upon the next tree shalt <sup>4</sup> thou hang alive  
Till famine cling thee: if thy speech be sooth, 40  
I care not if thou dost for me as much. —  
I pull in resolution, and begin  
To doubt the equivocation of the fiend,  
That lies like truth: 'Fear not, till Birnam wood  
Do come to Dunsinane;' and now a wood 45  
Comes toward Dunsinane. — Arm, arm, and out ! —  
If this which he avouches does appear,  
There is nor flying hence nor tarrying here.  
I 'gin to be a-weary of the sun,  
And wish the estate o' the world were now undone. — 50  
Ring the alarum-bell ! — Blow, wind ! come, wrack !  
At least we'll die with harness on our back. [*Exeunt.*

SCENE VI. *Dunsinane. Before the castle.*

*Drum and colours. Enter MALCOLM, old SIWARD, MAC-*  
*DUFF, and their ARMY, with boughs.*

MALCOLM. Now near enough ; your leavy <sup>1</sup> screens  
throw down,

And show like those you are. — You, worthy uncle,  
Shall, with my cousin, your right-noble son,  
Lead our first battle: worthy Macduff and we  
Shall take upon's what else remains to do, 5  
According to our order.

SIWARD. Fare you well.

Do we but find the tyrant's power to-night,  
Let us be beaten, if we cannot fight.

MACDUFF. Make all our trumpets speak; give them  
all breath,  
Those clamorous harbingers of blood and death. 10  
[*Exeunt.*]

SCENE VII. *Another part of the field.*

*Alarums. Enter MACBETH.*

MACBETH. They have tied me to a stake; I cannot  
fly,  
But, bear-like, I must fight the course. What's he  
That was not born of woman? Such a one  
Am I to fear, or none.

*Enter young SIWARD.*

YOUNG SIWARD. What is thy name?

MACBETH. Thou'lt be afraid to hear it. 5

YOUNG SIWARD. No; though thou call'st thyself a  
hotter name  
Than any is in hell.

MACBETH. My name's Macbeth.

YOUNG SIWARD. The devil himself could not pronounce a title  
More hateful to mine ear.

MACBETH. No, nor more fearful.

YOUNG SIWARD. Thou liest, abhorred tyrant; with  
my sword 10  
I'll prove the lie thou speak'st.

*[They fight, and young SIWARD is slain.]*

MACBETH. Thou wast born of woman: —  
But swords I smile at, weapons laugh to scorn,  
Brandish'd by man that's of a woman born. [Exit.]

*Alarums. Enter MACDUFF.*

MACDUFF. That way the noise is. — Tyrant, show thy face!  
If thou be'st slain and with no stroke of mine, 15  
My wife and children's ghosts will haunt me still.  
I cannot strike at wretched kerns whose arms  
Are hir'd to bear their staves: either thou, Macbeth,  
Or else my sword, with an unbatter'd edge,  
I sheathe again undeeded. There thou should'st be; 20  
By this great clatter, one of greatest note  
Seems bruited. — Let me find him, fortune!  
And more I beg not. [Exit. Alarums.]

*Enter MALCOLM and old SIWARD.*

SIWARD. This way, my lord; the castle's gently render'd:  
The tyrant's people on both sides do fight; 25



The noble thanes do bravely in the war ;  
The day almost itself professes yours,  
And little is to do.

MALCOLM.                    We have met with foes  
That strike beside us.

SIWARD.                    Enter, sir, the castle.

[*Exeunt. Alarum.*]

SCENE VIII.    *Another part of the field.*

*Enter* MACBETH.

MACBETH.    Why should I play the Roman fool, and die  
On mine own sword ? whiles I see lives, the gashes  
Do better upon them.

*Enter* MACDUFF.

MACDUFF.                    Turn, hell-hound, turn !

MACBETH.    Of all men else I have avoided thee :  
But get thee back ; my soul is too much charged                    5  
With blood of thine already.

MACDUFF.                    I have no words, —  
My voice is in my sword, thou bloodier villain  
Than terms can give thee out !                    [*They fight.*]

MACBETH.                    Thou lovest labour :  
As easy mayst thou the intrenchant air  
With thy keen sword impress as make me bleed :                    10  
Let fall thy blade on vulnerable crests ;  
I bear a charmed life, which must not yield  
To one of woman born.

MACDUFF. Despair thy charm,  
And let the angel whom thou still hast served  
Tell thee, Macduff was from his mother's womb  
Untimely ripp'd. 15

MACBETH. Accursed be that tongue that tells me so,  
For it hath cow'd my better part of man!  
And be these juggling fiends no more believed,  
That palter with us in a double sense; 20  
That keep the word of promise to our ear,  
And break it to our hope! I'll not fight with thee.

MACDUFF. Then yield thee, coward,  
And live to be the show and gaze o' the time:  
We'll have thee, as our rarer monsters are, 25  
Painted upon a pole, and underwrit,  
'Here may you see the tyrant.'

MACBETH. I will not yield,  
To kiss the ground before young Malcolm's feet,  
And to be baited with the rabble's curse.  
Though Birnam wood be come to Dunsinane, 30  
And thou opposed, being of no woman born,  
Yet I will try the last: before my body  
I throw my warlike shield: lay on, Macduff;  
And damn'd be him<sup>1</sup> that first cries 'Hold, enough!'

[*Exeunt, fighting. Alarums.*]

*Retreat. Flourish. Enter, with drum and colours, MALCOLM, old SIWARD, ROSS, the other THANES, and SOLDIERS.*

MALCOLM. I would the friends we miss were safe  
arrived. 35

SIWARD. Some must go off; and yet, by these I see,  
So great a day as this is cheaply bought.

MALCOLM. Macduff is missing, and your noble son.

ROSS. Your son, my lord, has paid a soldier's debt:  
He only lived but till he was a man; 40  
The which no sooner had his prowess confirm'd  
In the unshrinking station where he fought,  
But like a man he died.

SIWARD. Then he is dead?

ROSS. Ay, and brought off the field: your cause of  
sorrow

Must not be measured by his worth, for then 45  
It hath no end.

SIWARD. Had he his hurts before?

ROSS. Ay, on the front.

SIWARD. Why, then God's soldier be he!  
Had I as many sons as I have hairs,  
I would not wish them to a fairer death:  
And so his knell is knoll'd.

MALCOLM. He's worth more sorrow, 50  
And that I'll spend for him.

SIWARD. He's worth no more:  
They say he parted well and paid his score:  
And so God be with <sup>2</sup> him! — Here comes newer comfort.

*Re-enter MACDUFF, with MACBETH's head.*

MACDUFF. Hail, king! for so thou art: behold, where  
stands  
The usurper's cursed head: the time is free. 55

I see thee compass'd with thy kingdom's pearl,  
That speak my salutation in their minds;  
Whose voices I desire aloud with mine:  
Hail, King of Scotland!

ALL.

Hail, King of Scotland!

[*Flourish.*

MALCOLM. We shall not spend a large expense of  
time

60

Before we reckon with your several loves,  
And make us even with you. My thanes and kinsmen,  
Henceforth be earls, the first that ever Scotland  
In such an honour nam'd. What's more to do,  
Which would be planted newly with the time, — 65  
As calling home our exiled friends abroad  
That fled the snares of watchful tyranny;  
Producing forth the cruel ministers  
Of this dead butcher, and his fiend-like queen,  
Who, as 'tis thought, by self and violent hands 70  
Took off her life, — this, and what needful else  
That calls upon us, by the grace of Grace,  
We will perform in measure, time, and place:  
So thanks to all at once and to each one,  
Whom we invite to see us crown'd at Scone. 75

[*Flourish. Exeunt.*

## TEXTUAL NOTES.

---

ABBREVIATIONS.—Cam., Cambridge (2d ed., 1892); D., Dyce (3d ed., 1875); F<sub>1</sub>, First Folio, etc.; Fur., Furness (Variorum, 3d ed.); Han., Hanmer, Hud., Hudson (ed. 1885); Theob., Theobald.

### ACT I. — SCENE I.

1. <sup>1</sup> F<sub>1</sub> has (?) which eds. omit.
2. <sup>2</sup> **and**, Hud., after Hanmer.
9. <sup>3</sup> **All. Padock calls anon:** F<sub>1</sub>, Cam.; D. gives to Sec. Witch; Fur. as text, after Hunter.

### SCENE II.

- Stage direction.* <sup>1</sup> **King and Captaine**, F<sub>1</sub>, and so throughout.
13. <sup>2</sup> **Gallowgrosses**, F<sub>1</sub>; corrected in F<sub>2</sub>.
  14. <sup>3</sup> **Quarry**, F<sub>1</sub>; most eds. **quarrel**, after Johnson.
  19. <sup>4</sup> F<sub>1</sub>, Fur., Cam.; D. and Hud. place **Like valour's minion** in one line.
  21. <sup>5</sup> **And**, D., Hud. — F<sub>1</sub> has **neu'r** and **bad** in this line.
  26. <sup>6</sup> F<sub>1</sub> omits **break**; F<sub>2</sub>, **breaking**.
  38. <sup>7</sup> D. and Cam. place **So they** in separate line; Hud. omits doubly.
- Stage direction.* <sup>8</sup> **Enter Rosse and Angus**, F<sub>1</sub>, before **Who comes here?**
46. <sup>9</sup> **a haste**, F<sub>1</sub>, Cam.; F<sub>2</sub> omits **a**.
  50. <sup>10</sup> F<sub>1</sub>, Cam., put **Norway himself** in following line.

### SCENE III.

6. <sup>1</sup> **Aroynt**, F<sub>1</sub>. See Notes following.
32. <sup>2</sup> **weyward**, F<sub>1</sub>; **weïrd**, Theobald.
39. <sup>3</sup> **Soris**, F<sub>1</sub>; **Foris**, Pope; **Forres**, H. Rowe.

57. <sup>4</sup> **wrapt**, F<sub>1</sub>; **rapt**, Pope.  
 97. <sup>5</sup> **Tale**, F<sub>1</sub>, Hud., and others; **hail**, D., Cam., Fur., after Rowe.  
 107. <sup>6</sup> Omit **Aside**, Cam.; inserted by Capell.  
 125. <sup>7</sup> **betray us**, Rowe.

## SCENE V.

20-23. See Fur. for various readings of this passage.

## SCENE VI.

5. <sup>1</sup> **mansonry**, F<sub>1</sub>; **mansionry**, Theob.  
 13. <sup>2</sup> **God-eyld**, F<sub>1</sub>; **God 'ild**, Fur., Cam.; **God ild**, D.; **God 'ield**, Hud.  
 20. <sup>3</sup> **Ermites**, F<sub>1</sub>; **Hermites**, F<sub>2</sub>.

## SCENE VII.

6. <sup>1</sup> **Schoole**, F<sub>1</sub>; **shoal**, Theob.  
 41. <sup>2</sup> **lack**, Hud.  
 60 (1). <sup>3</sup> **fail**, Hud., after Theob. (ed. 2).  
 60 (2). <sup>4</sup> **faile**? F<sub>1</sub>; **fail!** Fur., Cam., D., after Rowe; **fail**, Hud.  
 I read **fail!** here in deference to Fur., Cam., D., but something may be said for Hud., **fail**.

## ACT II. — SCENE I.

13. <sup>1</sup> **Offices**, F<sub>1</sub>, Fur., Cam.; **officers**, Hud., D., who regards **offices** as "a sheer misprint."  
 22. <sup>2</sup> **We'd**, Hud. Contraction necessary for rhythm, but unnecessary to print it always.  
 50. <sup>3</sup> **Now**, D. and Hud. before **witchcraft**; inserted by Davenant.  
 54. <sup>4</sup> **sides**, F<sub>1</sub>; **strides**, Pope.

## SCENE II.

16. <sup>1</sup> Fur. assigns **Did not you speak?** to Macbeth, and **When ? Now?** to Lady Macbeth, erasing ? after **descended ?**, following Hunter; F<sub>1</sub>, Cam., D., Hud., as text.  
 17. <sup>2</sup> **I**, F<sub>1</sub>, as often for **ay**.  
 62 (1). <sup>3</sup> **sea**, Hud., after Rowe.  
 62 (2). <sup>4</sup> **incarnardine**, F<sub>1</sub>; **incarnadine**, Rowe.

## SCENE III.

48. <sup>1</sup> **obscene**, Hud., after Walker.

70. <sup>2</sup> **D.**, Hud., and others omit **Ring the bell**, regarding it as a stage direction, after Theobald.

131. <sup>3</sup> **neere**, F<sub>1</sub>; **near**', Hud.; unnecessary, as **near** is comparative.

## SCENE IV.

<sup>1</sup> **D.**, Hud., and others mark this as Scene II., uniting in one the three preceding scenes.

14. <sup>2</sup> **horse**', D., Hud., after Walker.

18. <sup>3</sup> **eate**, F<sub>1</sub>; **ate**, D.

## ACT III. — SCENE I.

15. <sup>1</sup> **Lay**, Hud., after Rowe.

43. <sup>2</sup> **God b' wi' you**, Hud.

56. <sup>3</sup> **Caesar's**, D., Hud.

69. <sup>4</sup> **Seedes**, F<sub>1</sub>; **seed**, Pope.

102 (1). <sup>5</sup> **And not**, D., Hud., after Rowe.

102 (2). <sup>6</sup> **Worser**, Hud.

102 (3). <sup>7</sup> **Say 't**, F<sub>1</sub>, D., Hud.

## SCENE II.

13. <sup>1</sup> **scorch'd**, F<sub>1</sub>; **scotch'd**, Theob.

20. <sup>2</sup> **peace**, F<sub>1</sub>, Cam.; **place**, F<sub>2</sub>, Fur., D., Hud.

34. <sup>3</sup> **Vizards**, F<sub>1</sub>, Hud.

37. <sup>4</sup> **live**, Hud.

## SCENE IV.

14. <sup>1</sup> **him**, Hud.

76. <sup>2</sup> **humane**, F<sub>1</sub>, Cam., Hud.; **human**, D., Fur.

78. <sup>3</sup> **times has**, F<sub>1</sub>; **times have**, F<sub>2</sub>; **time has**, Cam., Fur., D., Hud.

81. <sup>4</sup> **gashes**, Hud., after Lettsom.

105. <sup>5</sup> **inhabit then**, F<sub>1</sub>, Cam., Fur., Hud.; **inhabit, then**, F<sub>2</sub>; **inhibit**, Pope; **thee**, Steevens; **inhibit thee**, D.

116. <sup>6</sup> **are**, D., Hud., after Malone.

124. <sup>7</sup> **Augures**, F<sub>1</sub>, Cam.; **Augurs**, Fur., D., Hud., after Theob

131. <sup>8</sup> **There is not one**, Hud., after Pope.

133. <sup>9</sup> **weyard**, F<sub>1</sub>; **weïrd**, Theob.; **wizard**, F<sub>2</sub>.

#### SCENE V.

*Before 34.* <sup>1</sup> F<sub>1</sub> has **Musicke**, and a Song, before '**Hark! etc.**'; and **Sing within**. '**Come away, come away, etc.,**' after it.

See following Notes for words of the Song.

#### SCENE VI.

8. <sup>1</sup> **can now**, Hud., after Cartwright.

24. <sup>2</sup> **Sonnes**, F<sub>1</sub>; **son**, Theob.

35. <sup>3</sup> **Keep**, Hud., after Lettsom.

38. <sup>4</sup> **their**, F<sub>1</sub>; **the**, Han.

#### ACT IV. — SCENE I.

1. <sup>1</sup> **had**, Fur.; perhaps misprint.

3. <sup>2</sup> **Harpy**, D., Hud., after Steevens.

6. <sup>3</sup> D., Hud., insert **the** before **cold**, after Rowe.

23. <sup>4</sup> **Witches**, F<sub>1</sub>; **Witches,**' Theob.; **Witch's**, Hud.

*Stage direction after 38.* <sup>5</sup> **Enter Hecat**, and the other three **Witches**, F<sub>1</sub>; **Enter Hecate to the other three Witches**, Cam.

*Stage direction after 43.* <sup>6</sup> See following Notes for words of this Song.

59. <sup>7</sup> **Natures Germaine**, F<sub>1</sub>; **germins**, Cam.; **germens**, Fur., D., Hud.

97. <sup>8</sup> **Rebellious dead**, F<sub>1</sub>; **head**, Theob.; **Rebellion's head**, Han., after Theobald's conjecture.

122. <sup>9</sup> D. and Hud. insert **Nay** before **Now**, after Pope.

124. <sup>10</sup> Some eds. insert [**Apparitions vanish**] here.

136. <sup>11</sup> **Weyard**, F<sub>1</sub>; **weïrd**, Theob.; **wizard**, F<sub>2</sub>.

#### SCENE II.

72. <sup>1</sup> **whether**, F<sub>1</sub>; **wherefore**, Hud.

82. <sup>2</sup> **shagge-ear'd**, F<sub>1</sub>; **shag-ear'd**, Cam.; **shag-hair'd**, Fur., D., Hud., after Steevens's conjecture.

#### SCENE III.

4. <sup>1</sup> **downfall**, F<sub>1</sub>; **down-fall'n**, Johnson.

15. <sup>2</sup> **discerne**, F<sub>1</sub>; **deserve**, Theob.



33. <sup>3</sup> dares, F<sub>3</sub>, and others.  
 34 (1). <sup>4</sup> Thy, D., after Malone.  
 34 (2). <sup>5</sup> affear'd, F<sub>1</sub>; affeer'd, Han.  
 111. <sup>6</sup> liu'd, F<sub>1</sub>; livèd, D., Hud.  
 133. <sup>7</sup> they, F<sub>1</sub>; thy, F<sub>2</sub>; heere approach, F<sub>1</sub>; here-approach,  
 Pope.  
 231. <sup>8</sup> heaven, D., Hud., after Pope.  
 235. <sup>9</sup> time, F<sub>1</sub>; tune, Rowe.

## ACT V. — SCENE II.

15. <sup>1</sup> course, D., Hud., after Collier MS.

## SCENE III.

- 21 (1). <sup>1</sup> cheere, F<sub>1</sub>; cheer, Fur., Cam.; chair, D., Hud.  
 21 (2). <sup>2</sup> dis-eate, F<sub>1</sub>; dis-ease, F<sub>2</sub>, Fur.; disseat, Cam., D., Hud.  
 22. <sup>3</sup> May, Johnson, which some follow.  
 28. <sup>4</sup> but, D., after Reed.  
 39. <sup>5</sup> F<sub>1</sub> omits her; inserted in F<sub>2</sub>.  
 55. <sup>6</sup> Cyme, F<sub>1</sub>; senna, F<sub>4</sub>.

## SCENE IV.

11. <sup>1</sup> ta'en, D., Hud., after Walker.

## SCENE V.

10. <sup>1</sup> quail'd, Hud., after Collier MS.  
 31. <sup>2</sup> I'd say, Hud., after Hanmer.  
 32. <sup>3</sup> say it, Hud., after Pope.  
 39. <sup>4</sup> shall, F<sub>1</sub>; shalt, F<sub>2</sub>.

## SCENE VI.

1. <sup>1</sup> leafy, D., Hud., after Collier.

## SCENE VIII.

34. <sup>1</sup> he, Hud., after Pope.  
 53. <sup>2</sup> God b' wi' him, D., Hud., after Singer.

In F<sub>1</sub>, Scenes VII. and VIII. are continuous as *Scena Septima*. All readings marked F<sub>1</sub> have been verified from my own copy of the First Folio.

## ABBREVIATIONS USED IN THE NOTES.

---

THE section marks (§) refer to Abbott's *Shakespearian Grammar*.

The plays of Shakespeare are referred to by the usual abbreviations of their titles, as: *A. Y. L.*, *As You Like It*; *A. W.*, *All's Well that Ends Well*; *M. W.*, *Merry Wives of Windsor*; *M. A.*, *Much Ado about Nothing*, etc.

C. P., Clarendon Press edition of *Macbeth*.

F<sub>1</sub>, First Folio of 1623, and so for the other Folios.

Fur., Furness's Variorum edition of *Macbeth*.

M. E., Middle English.

O. E., Old English; i.e., Anglo-Saxon.

O. F., Old French.

O. H. G., Old High German.

S., Shakespeare.

Other abbreviations will be readily understood.

## EXPLANATORY NOTES.

---

### ACT I. — SCENE I.

1. ABBOTT says (§ 504): "The verse with four accents is rarely used by Shakspeare except when witches or other extraordinary beings are introduced as speaking. Then he often uses a verse of four accents with rhymè." The witches speak in trochaic measure; Hecate, in iambic. This is important in separating the Hecate part from that of the other witches. In III. v. and IV. i. 125-132, the First Witch uses iambics, which renders these speeches also suspicious; they are probably interpolated.

3. **hurlyburly**, an onomatopoetic word, i.e., a word whose sound corresponds to its sense; it is a reduplicated form expressive of disturbance, tumult. Cf. *1 H. IV.*, V. i. 178, and for **hurly**, *T. of S.*, IV. i. 216; *K. J.*, III. iv. 169; and *2 H. IV.*, III. i. 25.

5. **the** should be slurred; i.e., pronounced very lightly, **th'**.

6. **hēath**, pronounced **hēth**, **ea** as in **death**, not as now. Cf. I. ii. 66.

7. **meet** should be prolonged in sound, **mée-et**. Cf. § 484 for examples, as **sweet**, *Ham.*, I. iii. 8, and **sleep**, *Macb.*, II. i. 51; so **Hail**, *Macb.*, I. ii. 5.

8. **Graymalkin**, gray cat. "The cat was supposed to be the form most commonly assumed by the familiar spirits of witches; cf. IV. i. 1." — C. P.

9. **Paddock**, toad. Cf. *Ham.*, III. iv. 190.

10. **Anon**, immediately. O. E., **on ān** = in one (moment). Cf. *1 H. IV.*, II. i. 5, and *passim*.

11. "The witches, whose moral sense is thoroughly perverted, who choose the devil for their master, and do evil instead of good, love storm and rain as others love sunshine and calm." — C. P.

12. **Hover.** § 466, "**Whether** and **ever** are frequently written or pronounced **whe'r** or **where** and **e'er**. The **th** is also softened in **either**, **hither**, **other**, **father**, etc., and the **v** in **having**, **evil**," etc. This is questionable. I should prefer to pronounce **Hov'r**, slurring **e**, and slur **the** also.

## SCENE II.

On the genuineness of this scene see Appendix.

3. **sergeant**, trisyllabic. § 479, "The termination **-ion** is frequently pronounced as two syllables at the end of a line. The **i** is also sometimes pronounced as a distinct syllable in **soldier**, etc.; less frequently the **e** in **surgeon**, etc." Dissyllabic **-ion** in middle of a line is rarer. Cf. *A. Y. L.*, II. vii. 41.

5. **Hail** = **há-il**, reverse rhythm, trochee in fourth foot. § 484, "Monosyllables containing diphthongs and long vowels . . . are often so emphasized as to dispense with an unaccented syllable." . . . "Whether the word is dissyllabized, or merely requires a pause after it, cannot in all cases be determined." Cf. on i., 7.

6. **broil**, battle; the word has degenerated. Cf. *Oth.*, I. iii. 87.

7. § 506, "Lines with four accents, where there is an interruption in the line, are not uncommon," with this example; accented syllable of third foot is omitted on account of the pause, and there is a trochee in fourth foot.

9. **choke their art**, drown each other by clinging together.

**Macdonwald.** Holinshed and the Scottish Chronicles have **Macdowald**. Malone, in Furness, says: "Shakspeare might have gotten the name from Holinshed's account of the murder of King Duff by Donwald."

10. **to that**, to that end. § 186, "**To** means motion, 'with a view to,' 'for an end,' etc.," with this example.

13. **Of**, with, as often; so no need of Hanmer's change to **with**. § 171, "**Of** used not merely of the agent, but also of the instrument," with this example.

"**Kerns** were light-armed troops, having only darts, daggers, or knives; the **gallowglasses** had helmet, coat of mail, long sword and axe." — C. P. Cf. 2 *H. VI.*, IV. ix. 26. Holinshed uses both terms.

14, 15. The deceitfulness of Fortune is expressed in these lines; but her efforts were too weak, for Macbeth triumphed over her.

14. **quarrel**. "This is an emendation [for the Folio **quarry**] first adopted in the text by Hanmer, and suggested independently by Warburton and Johnson."—C. P. It is an excellent emendation; **quarry** gives no good sense.

15. 's = was, logically, but this is not used elsewhere by Shakspeare.

18. **execución**. Cf. on 3 above.

19. **carvéd**, dissyllabic, is better than **miniön**.

**minion**, darling; Frh., **mignon**. Cf. *Temp.*, IV. i. 98.

20. § 511, "Single lines with two or three accents are frequently interspersed amid the ordinary verses of five accents; . . . most frequent at the beginning and end of a speech," with this example. Cf. 41 and 37, **So they**, in some eds.

21. § 265, "**Which** is used interchangeably with **Who** and **That**." Most editors take it as referring to Macbeth, but it may refer to the slave; i.e., Macdonwald. Cf. *Temp.*, I. ii. 352. C. P. says: "There is some incurable corruption of the text here."

22. Slur **the** before **chaps**. Compare here Middleton's *Witch*, V. i. (p. 181, *ad fin.*, Mermaid ed.):—

"Draw it, or I'll rip thee down from neck to navel."

24. As sons of King Malcolm's daughters, Duncan and Macbeth were first cousins.

25. **reflectión**. Cf. on 3 and 18 above.

These bombastic speeches of the Sergeant do not sound like Shakspeare. See Appendix.

'**gins**. On "Prefixes dropped" cf. § 460 for a long list of such words, although this one is omitted. Cf. V. v. 49; it is also used without apostrophe.

31. **surveying vantage**, perceiving the advantage offered him by the disorder of the pursuit.

34. **captains**; i.e., **cap(i)tains**, as **ent(e)rance**, I. v. 40. §§ 477 and 506 both give this scanning. Cf. 3 *H. VI.*, IV. vii. 30.

36. **sooth**, truth, as often. O. E. **sōth**.

37. C. P. places **So they** at end of this line, and calls it an Alexandrine, but both **cannons** and **over-** may be slurred. See on 20 above, and cf. § 511. Some eds. place these words as separate lines.

**cracks**, charges.

38. Cf. Textual Notes here. If **So they** are placed in this line, we

cannot avoid an Alexandrine with trochee in second foot. Pope omitted **doubly**. Cf. *R. II.*, I. ii. 80.

40. **memorize**, make memorable. This allusion is scarcely in Shakspeare's manner.

41. See on 20 and 37 above.

43. **So . . . as**. § 275 gives this line as example of interchange of **so** and **as**.

45. Cf. on 7 above. § 506 gives this line as example of accented syllable omitted in second foot. It is better read with unaccented syllable omitted in first foot.

**thane**, O. E., **thegn**, servant; later, nobleman as attendant of the King.

46. Cf. Textual Notes. If **a** is retained, it must be slurred. § 423, **Should** for **ought**. Cf. III. iii. 45, and V. v. 31.

48. **camest** = **cam'st**.

49. **flout**, mock; historical present, referring to the time when Norway attacked. Cf. *M. N. D.*, III. ii. 327.

51. **With terrible numbers**, separate line. Cf. 20, 37, 41. "The arrangement of the text was suggested by Sidney Walker. It is, however, impossible to reduce many lines of this Scene to regularity without making unwarrantable changes." — C. P.

53. If this line comes under § 460, "Prefixes dropped," we must read **'gan** for **began**, but most probably **Cawdor** has a light syllable over before the rhythmical pause.

54. **Till that**. § 287, "**That** as a conjunctive affix. Just as **so** and **as** . . . give a relative meaning to words that were originally interrogative, in the same way **that** was frequently affixed." It was added to other conjunctives also, as **when that**, **while that**, etc. **When that** is very common in Chaucer.

**Bellona's bridegroom**. Bellona being the goddess of war, Macbeth is represented as her "bridegroom," to exalt his exploits.

**lapp'd in proof**, clad in proved armor.

55. **self-comparisons**; i.e., Macbeth confronted Norway as his equal.

56. **point**, sword; synecdoche. Explain the figure.

57. **spirit** may be slurred, or regarded as **Cawdor** in 53; trochee in first foot.

**lavish**, excessive. Macbeth restrained Norway's impetuosity.

58. **victory** = **vict'ry**.

58. § 283 quotes this line as example of omission of *so*, as often.

59. **Sweno.** "There is near Forres a remarkable monument with runic inscriptions, popularly called 'Sweno's stone,' and supposed to commemorate the defeat of the Norwegians." — C. P.

60. **the Norways' King.** § 433, "Participial Nouns. A participle or adjective, when used as a noun, often receives the inflection of the possessive case or the plural." This line is given, but the cases are not exactly parallel.

**composition**, arrangements for peace.

61. **Saint Colme's inch**, Saint Columba's island, in the Frith of Forth, now Inchcolm, with remains of an abbey dedicated to Saint Columba.

62. **dollars.** "The dollar (*thaler*) was first coined about 1518, in the valley of St. Joachim in Bohemia." — C. P. We need not mind the anachronisms of *S.*, which are numerous, for he wrote from his own point of view, and would not have cared a baubee if any one had suggested to him that Norway did not use "dollars."

64. **Go** is suspicious here, as it necessitates an Alexandrine, not composed of two trimeter couplets. Capell omitted it, and Pope and others omitted **present**, but editors retain it.

**present**, instant, immediate, as often.

### SCENE III.

2. **Killing swine.** Bewitching swine so as to cause their death seems to have been a common occupation of witches. Compare Hecate's speech in Middleton's *Witch*, I. ii. (p. 128, Mermaid ed.): "Seven of their young pigs I've bewitched already." See also Steevens's quotation in Furness, p. 21.

6. **aroint.** Used by *S.* in *K. L.*, III. iv. 129: "And, **aroint** thee witch, **aroint** thee!" and defined by Schmidt in both passages: "Stand off, or be gone, a word of aversion." While this word is of uncertain etymology, it is desirable to correct some errors that have prevailed about it. Dr. Furness (p. 22) quotes Dr. Johnson on Hearne's print of the "Descent into Hell," who gave the words of the demon as "Out, out, **arongt**," and jumped to the conclusion that "the last is evidently the same as **aroint**." Mr. Rolfe has been similarly misled by Dr. Johnson. A copy of the print is given in Hone's *Ancient Mysteries Described* (London, 1823), opposite p. 138, and

Hone has a dissertation on it (pp. 138-147). Hone says (p. 138): "The original copper-plate of Christ's Descent into Hell, engraved by Michael Burghers, from an ancient drawing, for Hearne the Antiquary, being in existence, I have caused impressions to be taken from it, and inserted one opposite. This print is raised into importance by Dr. Johnson [s] taking it as an authority for **aroint**, a word used twice by Shakspeare." Dr. Johnson also mistook the figure of Christ for that of St. Patrick; but this blunder was corrected by Steevens. Hone shows very conclusively that the word is not **arongt**, but **arougt** (although he twice misprints **arongt** for **arougt**), as Hearne also took it, and it is manifest to any one who examines the print. This has nothing to do with **aroint**, so it is hoped that Johnson's blunder will no longer be perpetuated by Shaksperian editors in illustration of **aroint**. The print is a very interesting one, but it is not traced farther back by Hone than Hearne's reprint of Fordun's *Scotichronicon*, 5 vols., 8vo, 1722, where it stands "before p. 1403 of vol. v.," and, according to Hearne, comes from a calendar presented to him by Fleetwood, Bishop of Ely. The print represents hell-mouth gaping, and within it Adam, Eve, and eleven others on their way out. Christ holds Adam's hand with his right hand, and in his left is a long dagger or sword with a cross as the hilt. A demon stands by blowing a horn in his right hand, and holding a claw in his left: he utters the words, "Out, out, **arougt**." The title above the print reads, *Ihs Xrs resurgens a mortuis spoliat infernum* (Jesus Christ arising from the dead harrows hell); so there is no question as to the representation. As to the word **arougt**, it is connected with **route** found in Chaucer, *Man of Law's Tale*, 540, E. E. **g** being a common phonetic insertion, which has caused some blunders in modern spelling, as in **delight**, and such-like words, **g**=**gh**. Stratmann (*Middle English Dictionary*) gives **arouten**, ? send away. O. F. **arouter**=**mettre en route** (**a**=**ad**, **route**=(**via**) **rupta**); so the sense here is, "Go on your way, get out," or "leave the assembly." *Richard the Redeless*, iii. 221, has **aroutyd**, defined by Skeat as "driven out of the assembly," and derived from **rout**, company, assembly.

As to **aroint**, it has never been satisfactorily explained. The C. P. editors illustrate it as follows: "'**Runt**' is applied in Scotland and in Suffolk to an obstinate old cow or ill-conditioned woman, and '**Rynt thee**' is used by milkmaids in Cheshire to a cow, when she has been milked, to bid her get out of the way. Ray, in his Col-



lection of English Words, gives, '**Rynt ye**,' By your leave, stand handsomely. As '**Rynt you, witch**,' quoth Besse Locket to her mother. Proverb, Chesh'." Dr. Furness, *King Lear*, *loc. cit.* gives the following from the *Academy* of Dec. 28, 1878: "F. D. Mathew, editor of Wiclif's English Works for the E. E. T. Society, has found two examples of **arunte** = avoid, shun, which he regards as the same as S. **aroint**, not heretofore met with elsewhere: 'and here shuld men **arunte** feynt penytauners, etc.;' 'and here shuld men **arunte** the feend, etc.'" Professor Skeat takes **rynt ye** as a corruption of **rime ta** from Icel. **rýma**, to make room; **ta** = thou in the North of England. "**Rynt thee**" is, perhaps, the earlier form. Other ostensible explanations do not seem worthy of consideration.

**rump-fed**, "fed or fattened in the rump" (Schmidt); hence well-fed; "fed on the best joints, pampered." — C. P.

**ronyon**. "A mangy creature." — SCHMIDT. "Same as **Ronion** [Wb.] = 1. a mangy or scabby animal; 2. a fat, bulky woman." Frh., **rognon**, from **rogne**, itch, mange, scab. Cf. *M. W.*, IV. ii. 195.

7. **Tiger**. C. P. refers to an account in Hakluyt's *Voyages* of a voyage "by a ship called the Tiger to Tripolis," and thence the party went by caravan to Aleppo, in the year 1583. This may have been S.'s authority.

8. **sieve**. Furness quotes Steevens for references to witches' sailing in egg-shells, cockle-shells, and sieves, so it was a part of the folklore of the day as to their habits.

10. **I'll do**, refers to gnawing through the vessel like a rat, and causing a leak. — C. P.

11. Witches were thought to sell winds to sailors, hence Steevens calls this free gift of a wind an act of sisterly friendship.

14. **other**. § 12, "The Adjectives all, each, both, every, other, are sometimes interchanged." **other** is here a plural form, M. E., **othere**, as in *St. Luke* xxiii. 32.

15. **ports**. Pope and others would read **points**. "**Orts** for **ports** seems still more probable." — C. P. There is no necessity for any change.

**blow** = blow to or upon, according to most editors; but Elwin, in Furness, says: "All the points they **blow from**;" this would require **points** for **ports**.

17. **card**. The card of the compass, on which the usual thirty-two points were marked.

20. **pent-house lid**, eyelid; so called from its sloping shape. "**Pent-house** is a corruption of the Frh. **appentis**, an appendage to a house, an outhouse." — C. P. Frh., **pente** = inclination, slope, from Lat., **pendere**.

21. **forbid**, pp. **forbidden**, under a curse.

23. **peak**, grow sharp-featured, thin. "Witches were supposed to make waxen figures of those they intended to harm, which they stuck through with pins, or melted before a slow fire." — C. P. Cf. *R. III.*, III. iv. 70, and *Ham.*, II. ii. 594.

See Coleridge's *Christabel*, 207, for "Peak and pine."

28. Cf. the Caldron Scene, IV. i.

32. See Textual Notes. **Weïrd**, from O. E. **wyrd**, fate. Gavin Douglas, in the *Aeneid*, translates **Parcae**, the weird sisters. "The weird sisters were not mere mortal witches, but Goddesses of Destiny, as Holinshed says." — C. P. While editors have generally adopted Theobald's **weïrd** for **weyward**, **weyard** of the Folios, see Hunter, in Furness, who says: "There is no just pretence for supplanting 'wayward' and substituting 'weird.' . . . S. is by no means peculiar in writing 'wayward.' Heywood, in his *The Late Witches of Lancashire*, has, 'You look like one of the Scottish wayward sisters.'"

**weïrd** is dissyllabic. § 485, "Monosyllables containing a vowel followed by **r** are often prolonged," with this reference, II. i. 20; III. iv. 133; and IV. i. 136.

33. **posters**, from posting their way hurriedly over the earth.

34-36. This refers to dancing around nine times in a circle, nine being a magic number, and completing the charm before Macbeth's entrance.

39. "**Forres** is near the Moray Firth, about half-way between Elgin and Nairn." — C. P.

41. Scan this line.

44. 's is always omitted with **each** and verbal noun.

**laying**. Do not call this a participle.

**choppy**, full of clefts. — SCHMIDT. It is spelt by editors indifferently **choppy** or **chappy**; cf. **chapped** hands.

45. § 323, "**Should** for **ought**," as often in Elizabethan writers. Cf. I. ii. 46, and V. v. 31.

46. Witches were known by their beards. Cf. *M. W.*, IV. ii. 202, speech of Evans, the Welshman.

48. **Glamis**. Furness quotes from Seymour: "This is, in Scot-

land, always pronounced as a monosyllable, with the open sound of the first vowel, as in **alms**. The four lines [I. v. 13, I. v. 52, II. ii. 42, and III. i. 1] appear to exhibit the word as a dissyllable, a mistake somewhat similar to that by which, in Ireland, James and Charles are so extended — Jamès and Charlès."

Macbeth was thane of Glamis by inheritance from his father, Sinel. "Glamis or Glammis is a village about 25 miles north-east of Perth; near by is Glamis Castle." — ROLFE.

53. **fantastical**, imaginary beings, **fantasy** being always used by S. for the imagination. Banquo doubts whether the vision is real or imaginary.

54. **ye**. Cf. § 236, on confusion between **ye** and **you** in S. In the older language **ye** was always nominative and **you** objective, either dative or accusative, but S. does not observe this distinction.

**show**, appear; intransitive, as often.

56. **noble having**; i.e., as thane of Cawdor.

57. § 283, **So** before **that** frequently omitted. Cf. on I. ii. 58.

**rapt withal**, carried away with it. **wrapt**, F<sub>1</sub>, shows misapplication of **w**, so frequent in early sixteenth century, as **whot**, **whome**; this original blunder remains in **whole**.

60, 61. **beg** your favors nor **fear** your hate. This transverse construction is frequent in S.

65. How so?

71. **Sinel**, Macbeth's father in Holinshed; but **Finele** (i.e., **Finleg**) in Fordun's *Scotichronicon*. Perhaps there has been a corruption of **F** to **S**.

72. While Cawdor is represented as a traitor in I. ii. 52, and his death is pronounced in I. ii. 64, Macbeth has not yet heard that, nor that his title has been given to him by Duncan, hence there is no inconsistency, as some assume.

76. **owe**, own, as often in S. O.E., **āgan**; M.E., **agen**, **ogen**, **owen**.

80. **of them**, partitive use. Cf. *W. T.*, IV. iv. 217.

81. **corporal**, corporeal, of bodily form; so **incorporal**, *Ham.*, III. iv. 118.

84. **On**. Cf. § 138, on the use of prepositions in S. different from the modern use; § 181, "**On** is frequently used where we use **of**," with this example.

**insane root**, hemlock, which produces insanity; a so-called pro-

leptic, or anticipatory, use of the adjective. Cf. Ben Jonson's *Sejanus* (1603) and Greene's *Never too Late* (1616) for such an attribute of hemlock. Henbane and nightshade produce the same effect. Cf. Ben Jonson's *Masque of Queens*.

92, 93. i.e., whether he should more **wonder** at your exploits than **praise** you for them.

93. **that** = this contention; antecedent implied in the verb.

94. **In.** § 164, "**In** is used with a verbal to signify 'in the act of' or 'while.'"

96. **Nothing.** § 55, "**Nothing**, like **no-way**, **naught**, **not**, is often used adverbially."

**afear'd**, old form of **afraid**, found in F<sub>4</sub>.

97. See Textual Notes. **hail** is more common, but **tale**, = count, may be defended. It is rare, but on that account, perhaps, more Shaksperian, and not, as Halliwell says, "an obvious blunder."

**Can**, F<sub>1</sub>, is "an obvious blunder" for **came**, ROWE.

104. **earnest**, pledge; "literally, money given in advance as a pledge for the payment of more." "The 'earnest-penny' is still given in the North of England on the hiring of servants."—C. P. This word has no connection with the adjective **earnest**, but **t** is ex-crescent, and M. E. **ernes**, **eernes** = Welsh, **ernes**, pledge; Gaelic, **earlas**, earnest-penny; Prov. English, **arles** = **arnes**, **ernes**, an earnest-penny.

106. **addition**, title. This fulfilment of the witch's prediction surprises Banquo, and excites in Macbeth's mind a probability of the fulfilment of the last prediction, as is seen in 117 and 121.

107. **devil.** § 466, on "contraction of **whether**, **ever**, etc., and softening of **v** in **evil**, **devil** = Scotch **de'il**." It may be contracted by slurring **i**, **dev'l**. Cf. on I. i. 12.

109. **Who** = he who. § 251, **Who** was originally interrogative, and passed into the relative, the antecedent being omitted.

111. **Whether.** § 466. Cf. on 107. This line may be scanned as two trimeters, or reduced by slurring **he was** to **h' was** (§ 461), and **whether** to **whe'r** or **wheth'r**.

111, 112. This speech of Angus is inconsistent with that of Ross in I. ii. 51-52. Both must have known of the disloyalty of Cawdor.

112. **line**, strengthen.

113. **that**, redundant, serving as repetition of **whether**.

119. **Cawdor** should be slurred, **Cawd'r**; **me** and **them** should be strongly accented.

120. **home**, completely. Cf. § 45 on use of **home** as adverb. *Cor.*, II. ii. 107, *Cymb.*, III. v. 83, *A. W.*, V.-iii. 4, and this example.

123-126. The witches would lead us to destruction by holding out the hope of fulfilment of our desires. Banquo does not answer Macbeth directly, but with the **tu quoque** argument and a moral aphorism on the tricks of witches.

126. **in deepest consequence**, in matters of the greatest importance.

127. § 454, "An extra syllable is frequently added before a pause, especially at the end of a line." Cf. IV. iii. 30 and 33.

The first half of this verse is what Abbott calls the "Amphibious Section," one which may be read with preceding and following lines, the parts being uttered by different speakers (§ 513); but this is very doubtful. It is better to take the incomplete lines by themselves.

129. **gentlemen** may be slurred **gentl'men**, or read as triple ending. § 468, "Any unaccented syllable of a polysyllable . . . may sometimes be softened, or almost ignored."

130. **supernatural soliciting**, the predictions of the weird sisters, two of which had been fulfilled, hence the third might be.

132. **earnest**. See on 104.

135. The very **suggestion** makes his hair stand on end, and his heart beat violently; why? Cf. *Temp.*, I. ii. 213; *2 H. VI.*, III. ii. 318.

138. Why these **horrible imaginings**? "The presence of actual danger moves one less than the terrible forebodings of the imagination." — C. P. This is a common experience.

139. **fantastical**. See on I. iii. 53. § 467, "I in the middle of a trisyllable, if unaccented, is frequently dropped."

**whose**, in which, the number being already conceived in thought. Cf. Maginn, in Furness.

140-141. So disturbs my mere human nature that it paralyzes action, and I can only surmise what is to come.

**function**, "The active exercise of the faculties." — C. P.

142. **rapt**. See on I. iii. 57.

144. **Without my stir**, without action on my part; let chance manage it. Is Macbeth sincere?

**come**, pp. What ellipsis here?

144-146. New clothes require time and use to make them comfortable, so Macbeth must become accustomed to his new honors. Cf. II. iv. 38.

147. "Time and occasion will carry the thing through." — Mrs. MONTAGU, in Furness. "**Time and the hour**, in the sense of time with its successive incidents or in its measured course, forms but one idea." — C. P. Cf. III. ii. 37, and *R. II.*, II. i. 258.

**runs.** § 336, "Inflection in **s** with two singular nouns as subject." Cf. C. A. Smith in *Publications of the Modern Language Association of America*, XI. iv. 363 ff. (1896): "Shakespeare's Present Indicative **s**-endings with plural subjects: a study in the grammar of the First Folio."

149. **favour**, pardon; he was preoccupied with his thoughts.

151-152. I shall remember your attention. What metaphor here?

153-155. Macbeth would confer with Banquo on what has happened, and evidently wishes to involve him in his schemes.

154. **the interim**, in the meanwhile. § 202, "Preposition omitted in adverbial expressions of time, manner, etc." Cf. IV. iii. 48. No personification of **interim** here.

#### SCENE IV.

2. Those intrusted with the execution of Cawdor.

**liege**, loyal, and so rightful, lawful. O. F., **liege**.

3. **spoke**. § 343, "curtailed forms of past participles which are common in Early English," or past tense for past participle, as **took** for **taken**, **wrote** for **written**, common even in the last century.

8. **the leaving it**. § 93, "**The** frequently precedes a verbal that is followed by an object," with this example, and many references. See Abbott's discussion of the form. The ellipsis here is **of**. Sometimes **the** is omitted, sometimes **of**, and sometimes both. Beware of calling this a participle; it is a verbal **noun**.

9-11. So composed as to give up his life as if it were a trifle. I see no reference to studying a part.

**had been studied**. Cf. § 295, on use of **be** and **have** with intransitive verbs. Dr. Abbott says (p. 207): "The tendency to invent new active verbs increased the number of passive to the diminution of neuter verbs," with this example among others.

10. **owed**, owned, as in I. iii. 76.

11. **As 'twere**. § 107, "**As**, like **an** (102), appears to be (though it is not) used by S. for **as if**. As above (102), the **if** is implied in the subjunctive."

**careless**, used in passive sense. § 3, "Adjectives, especially those ending in **ful**, **less**, **ble**, and **ive**, have both an active and a passive meaning," with this example. Cf. "a **fearful** coward," and "a **fearful** danger."

14. "Duncan's reflections on the conduct of Cawdor are suddenly interrupted by the entrance of one whose face gave as little indication of the construction of his mind, upon whom he had built as absolute a trust, and who was about to requite that trust by an act of still more signal and more fatal treachery. This is an admirable stroke of dramatic art." — C. P.

15. What **ingratitude**?

18. **thou hadst** = thou'dst.

19, 20. Macbeth's merits exceed Duncan's ability to reward them.

22. **Owe**, used as now, not as in 10 above.

23. **In doing it**. To what does **it** refer? Cf. on 8.

**pays**. Cf. on I. iii. 147 and § 336.

26. Read as two trimeters, or slur **doing** and **every**.

27. **safe** has received various interpretations, but the idea is plain; the adjective is used adverbially = "with a sure regard." — C. P.

28-29. What is the meaning of this metaphor?

30. The double negative is very frequent in S. § 406, "Many irregularities may be explained by the desire of emphasis, which suggests repetition, even where repetition, as in the case of a negative, neutralizes the original phrase." Cf. *C. of E.*, IV. ii. 7, *R. III.*, I. iii. 90, and *M. of V.*, III. iv. 11.

32-33. Duncan's affection will only increase Banquo's devotion.

34-35. Tears are an expression of joy as well as of sorrow. Cf. *R. and J.*, III. ii. 102-104, and *W. T.*, V. ii. 47-50; also Malone's quotation from *Lucan*, ix. 1038, in Furness.

35. Accented syllable of third foot omitted; supplied by pause.

39. "Cumberland was at that time held by Scotland of the crown of England as a fief." — C. P.

This title was held by the heir-apparent of the throne.

41-42. What is the meaning of this passage?

42. **Inverness**. **Envernes** in Folios and Holinshed. We'll go to Inverness, and be under further obligations to you.

44. The rest, which is not used for you, is labor. Slur **labour**.

45. **Harbinger** is a corruption of **herberger**, as in the case of **messenger** and **passenger**, where **n** is a euphonic insertion. Skeat

says of **harbinger**: "The **n** stands for **r**, and the older form is M. E. **herbergeour**, one who provided lodgings for a host or army of people." It is found in Chaucer, *Man of Lawe's Tale*, 997, Gower, I. 204, and Bacon, *Apothegms*, 54. **Herbergeour** is formed from O. F. **herberger**, "to harbour, lodge or dwell in a house;" O. F., **herberge**; Mod. F., **auberge**, inn. Brachet gives "O. F., **alberge**, earlier still, **helberge**, and in the eleventh century, **herberge** in the *Chanson de Roland*, meaning a military station; a word of Germanic origin, like most war-terms, and from O. H. G., **herberga**, **hereberga**." Mod. G., **herberg(e)**, shelter, inn; **herberger**, one who gives shelter. Cf. O. E., **here**, army, and **beorgan**, to protect, defend. For metaphorical use of **harbinger**, cf. V. vi. 10. **Harbinger** is here a dissyllable.

52-53. **wink at**, fail to see what the hand does, yet let the hand act, — a plain indication that Macbeth had already meditated the murder.

55. When you praise Macbeth, you feed me with a banquet of joy.

#### SCENE V.

"Lady Macbeth's name was Gruoch [some say Gruach]. It is found in a charter granted to the Culdees of Loch Leven by Macbeth and his wife. She is there called, 'Gruoch, filia Bodhe.' Bodhe was son of Kenneth IV., a former king of Scotland. In the same charter (printed for the Bannatyne Club), Macbeth is called 'Machbet filius Finlach.'" — C. P.

2. **by the perfectest report**, on the best authority. Is it his own experience?

4. **they made themselves air**, they became invisible.

5. **Whiles**. § 137, "**While**, originally a noun, meaning 'time.'" O. E., **hwil**, gen. **hwiles**. "So **whiles**, gen. of **while**, means 'of, or during, the time.'" . . . "**While** now means only 'during the time when,' but in Elizabethan English both **while** and **whiles** meant also, 'up to the time when.'" In **whilst** **t** is excrement, developed from the dental sound of **s**; cf. **amidst**, **amongst**, **against**.

**rapt**. Cf. on I. iii. 57 and 142.

**missives**; i.e., messengers in person, Ross and Angus.

9. **the coming on of time**, the future.

10. **deliver thee**, communicate to thee.

11. **the dues of rejoicing**, the opportunity of rejoicing which is due thee.



15. Double ending before the rhythmical pause and at the end of the line.

16. Usually explained as referring to the natural gentleness of Macbeth's nature. Cf. IV. iii. 98, and *K. L.*, I. iv. 364. But compare Moulton's *Shakespeare as a Dramatic Artist*, pp. 149, 150, who explains it as "an instinctive tendency to shrink from whatever is in any way unnatural;" and similarly Ransome's *Short Studies of Shakespeare's Plots*, pp. 84-85: **kindness** = naturalness.

17. **Wouldst**. § 329, "**Would for will, wish, require**. **Would**, like **should, could, ought**, is frequently used conditionally. Hence, 'I **would** be great' comes to mean, not 'I **wished** to be great,' but 'I **wished** (subjunctive),' i.e., 'I **should wish**.'"

19. **illness**, usually explained as evil, wickedness, though not used elsewhere by S. in this sense. Chambers suggests, "discontent, nervous irritability."

21-24. "This passage is variously read and punctuated by editors." . . . "With any punctuation the sense is extremely obscure, and we are inclined to think that the true reading has been hopelessly corrupted by the copyist or printer." — C. P.

Editors vary as to how much should be included in the cry, but most read as text. No more should be included, for **and** (22) connects **that which** in 21 and 22. The cry is the utterance of the crown, notwithstanding **it** (21) for **me**. Cf. Deighton, p. 97.

§ 415, "Construction changed by change of thought."

24. **thee**. § 212, "**Thee for thou**. Verbs followed by **thee** instead of **thou** have been called reflexive. But though '**haste thee**,' and some other phrases with verbs of motion, may be thus explained, and verbs were often thus used in E. E., it is probable that '**look thee**,' '**hark thee**,' are to be explained by euphonic reasons." . . . "The Elizabethans reduced **thou** to **thee**. We have gone farther, and rejected it altogether."

26-27. What is the meaning of these two lines?

28. **doth**. Cf. on I. iii. 147 and § 336.

§ 467, "I in middle of a trisyllable, if unaccented, is frequently dropped."

**metaphysical**, supernatural, as usual in S.

29. **withal** is here the emphatic form of **with**.

30. Why is the messenger "mad to say it"?

"Lady Macbeth, thrown off her guard by the suddenness of the

announcement, which gives an opportunity for the immediate execution of the crime she has been meditating, breaks out into an exclamation of great violence, for which, recovering herself, she wishes to account." — C. P.

32. **inform'd**, used absolutely. Cf. II. i. 48; *R. II.*, II. i. 242; *Cor.*, I. vi. 42.

**preparation**. Cf. I. ii. 18, 25, and § 479 on **-ión**.

38. **entrance**, pronounced **ent(e)rance**. § 477, "**R** and liquids in dissyllables are frequently pronounced as though an extra vowel were introduced between them and the preceding consonant." Cf. III. vi. 8, *R. and J.*, I. iv. 8, *T. N.*, I. i. 32, and *T. G. of V.*, I. iii. 84.

"The croaking of the raven always foreboded ill." Cf. Davenant's version, V. iii. 23-25. (Furness, p. 329.)

39. Unaccented syllable of third foot wanting; replaced by the pause. Knight refers to "the sublimity of the pause here;" who does not feel it "has yet to study S." (Furness, p. 55.)

40. **mortal**, deadly, as often. Why "unsex me here"?

43. **the access** = th' **accès**. § 490, "Words in which the accent is nearer the end than with us." Cf. *W. T.*, V. i. 87.

**remorse**, relenting, kindly feeling, pity before the deed.

44. **compunctious**, used by S. only here.

45. Why **keep** peace?

47. **ministers** may be read as triple ending, or slurred, **min'sters**. Cf. on 27 and § 467.

48. **sightless substances**, invisible forms; passive use of **sightless**. Cf. *careless*, I. iv. 11 and § 3.

49. i.e., lie in wait to do harm. "Are ready to abet any evil done throughout the world." — C. P.

50. Wrap thee in the blackest smoke of hell. **Pall** is so used only here.

52. What is meant by "the blanket of the dark"? Is any emendation necessary? Explain the metaphor.

54. What is meant by "the all-hail hereafter"? and why is this term used? Cf. Macbeth's letter.

56. **ignorant** is used actively, not passively, as some take it. The present did not know what was coming; and Lady Macbeth is transported into the future, when her wishes will be realized. Cf. II. i. 51 and § 484 on monosyllables containing long vowels and diphthongs. Slur **ignorant** and prolong **feel**.

59. Was Macbeth honest in this answer?

60. Cf. § 511 on single lines with two or three accents interspersed amid ordinary verses of five accents. See on I. ii. 20 and 41.

61. **Book**. Cf. *R. and J.*, I. iii. 81, where **volume** is used.

62-63. To delude others, look like them; be unconcerned.

67. What **business** is referred to, and why should Macbeth put it into her hands to despatch?

69. Make them the sole rulers of Scotland.

70. Macbeth hesitates, and Lady Macbeth encourages him.

71. **favour**, countenance, as often. Change of countenance is ever a sign of fear. Cf. *K. L.*, III. i. 43, and on **favour**, *R. II.*, IV. i. 268.

Lady Macbeth doubts Macbeth's ability to carry through their plan, and shows herself the more courageous of the two.

#### SCENE VI.

*Stage direction.* **Hautboy**. Frh., **haut bois** = **highwood**, referring to its "high tone," according to Skeat; but it may refer to its shape, modern **Oboe**. The calmness and gentleness of the scene as it impresses Duncan, contrasts strongly with the hellish plot that is being concocted against him. Banquo's speech confirms the impression made on Duncan's mind by the delicate air. These two speeches serve to heighten the contrast.

2. **nimbly**, freshly, briskly; appeals to our senses with its gentle breezes.

3. **Senses**; "i.e., our senses which are soothed by the brisk sweet air." — C. P.

§ 471, "Plural and possessive cases of nouns in **s**, **ss**, **ce**, **ge**, **se**, pronounced without additional syllable."

4. **martlet**, martin. Cf. *M. of V.*, II. ix. 28. Rowe's emendation for **barlet**, **F<sub>1</sub>**.

5. **mansionry**, nest. Theobald's emendation for **mansonry**, **F<sub>1</sub>**, not found elsewhere.

6. Some corruption here; but four accents. See Furness for Steevens's division.

**jutty**, jetty, projection.

7. **coign of vantage**; **coign**, corner. Frh., **coing**, **coin**; "corner convenient for building a nest." — C. P.

8. What is the meaning of **procreant cradle**?

11. Slur **follo**(o)**ws** for metre; **trouble**, double ending.

13. "Duncan means that it is his love which causes his hostess trouble, and which, as love, demands her thanks." — C. P.

**God 'ield. yield** from A. S. infin., **gildan, gieldan, geldan** — pret. **geald, guldon** — pp. **golden**; M. E., **gelden, yelden** = to pay, to requite, restore, reward, render (thanks). Cf. Textual Notes.

14-18. Quadruple service would not equal the honors conferred on their house.

16. **single**; i.e., "small business." — WHITE, in FURNESS. Cf. I. iii. 140.

17. § 419, "Transposition of adjectives. 1. In legal expressions, French influence; 2. relative or conjunctive clause understood between noun and adjective; 3. participles and adjectives resembling participles liable to transposition; 4. transposition common in case of words derived from French."

19. § 185, **To** = in addition to. In Elizabethan English without verb. Cf. III. i. 52.

20. **Hermits**, "beadsmen, bound to pray for their benefactors." — C. P.

22. **púrveyór** = harbinger. Cf. I. iii. 45.

§ 492, Words accented nearer beginning than now, with this example.

23. § 343, Curtailed forms of past participles; **en** dropped, and past tense used for past participle.

**Holp**, from A. S. infin., **helpan**, pret. **healp, hulpon**, pp. **holpen**; M. E., **helpen** — **halp** (help), **holpen** — **holpen**; shortened form of past participle.

26. **In compt**, in account, subject to be accounted for to you.

30. § 497. Abbott scans: —

"And sháll | contín | ue our grác | es tó | wards him."

But see C. P. below. Abbott's scanning is better, and may be paralleled by Milton's slurring of **continue** before a vowel, *P. L.*, 1, 314. C. P. says: "To scan this line we must pronounce 'our' as a dissyllable and 'towards' as a monosyllable. Instances of each are common."

## SCENE VII.

*Stage direction.* **Sewer.** "Sewer is derived from the French **essayeur**, and meant originally one who tasted of each dish to prove

that there was no poison in it. Afterwards it was applied to the chief servant, who directed the placing of the dishes upon the table. Palsgrave has, 'I sewe at meat. Je taste.' — C. P. Latter sense the one used here.

1-2. I see no reason to vary from the  $F_1$  punctuation of these lines. First **done** means more than **executed**, and implies, "if that were the last of it," — very emphatic, as the following lines show. So most editors.

3. **trammel**, entangle as in a net the result, and so prevent any further action.

4. **surcease**, from Frh., **sursis**; **surseoir** = **supersedere**.

**his surcease** = its cessation; **his** = its, referring to **consequence**. See below.

**success** is used in its present sense. "We are inclined to agree with Elwin that '**his**' refers to '**consequence**,' and that Macbeth's meaning is, 'If the murder could prevent its consequence, and by the arrest of that consequence secure success.'" — C. P.

"'**His**' for '**its**,' referring to the assassination." — C. P. ed., HUDSON.

§ 228, "**Its** was not used originally in *A. V.*, 1611 [used once, *Lev.* xxv. 5, inserted in 1673], and rarely in *S.*; it is common in Florio's *Montaigne*. **His** was still used as neuter. **It** was also used for **its**, especially when a child is spoken of, or one spoken of as a child." **It** is so used in *S.* fourteen times, seven in connection with **own**. **It's** is used nine times, and **its** only once, *M. for M.*, I. ii. 4. See Craik's *English of S.*, pp. 161 *et seq.* Cf. *Temp.*, I. ii. 95, and *K. L.*, I. iv. 206, and Eastwood and Wright's *Bible Word-Book*, s. v., **It**.

**It**, possessive, is found in Udal's *Erasmus*, 1548; **its**, in Florio's *World of Wordes*, 1598. The earliest example of **its** in *S.* is in 2 *H. VI.*, III. iii. 393.

6. **But here**, only here, in this life, as contrasted with the life to come.

**shoal**. Theobald's emendation for **schoole**,  $F_1$ , who says: "This **Shallow**, this **narrow Ford** of humane Life, opposed to the **great Abyss** of Eternity." (Furness, p. 70.)

8. § 283, "So before **that** frequently omitted." Macbeth will risk the judgment of the future life, if he can get rid of the consequences in this life, as the following lines show.

10. **the inventor**; i.e., the teacher, perpetrator of the crime.

10-12. Our ill-deeds are punished even in this life.

13. Kinsman, subject, host, on Macbeth's part, and so pure a ruler on Duncan's part, all cry out with trumpet tongue against the murder. Macbeth is fully conscious of his crime before its perpetration.

17. **Faculties**, royal prerogatives.

20. **taking-off**. Cf. III. i. 104, and *K. L.*, V. i. 65.

21. Pity riding on the wind will proclaim the deed.

22. **cherubin** used by S. as singular. Cf. *Tempest*, I. ii. 152; no need of any change here. Cf. *Ps.* xviii. 10; *R. and J.*, II. ii. 28-31. **Cherubim** is Hebrew plural.

23. The winds are "the sightless couriers of the air."

**sightless**, passive use again. Cf. I. v. 47.

§ 3, "Adjectives in **-ful**, **-less**, **-ble**, and **-ive** are used in both active and passive meaning.

25. § 283. "**So** before **that** frequently omitted."

25-28. What two metaphors have been detected in these lines? Ambition is Macbeth's only stimulus to the crime. Cf. Malone, in Furness (p. 73).

26. § 130, "Redundant use of **but**." Cf. V. viii. 40.

28. **on the other**; what is to be supplied?

§ 506, "Lines of **four** accents, where there is an interruption in the line, are not uncommon," with this example.

The pause between the two speeches takes the place of the accented syllable of the third foot; this is frequent in S.

31-34. Macbeth's reflections have so impressed his mind that he is ready to abandon his purpose, and seeks reasons for it in the honors received from Duncan, and the reputation he has gained.

32. **bought** = gained.

34. **would**. § 329, "**Would** for **will**, **wish**, **require**," used conditionally. Cf. on I. v. 16. "We say **should** in this sense, as in IV. iii. 23 and 194." C. P.

35. § 529 (4), "Two metaphors must not be confused together, particularly if the action of the one is inconsistent with the action of the other," with this example, which, thinks Abbott, "is, apart from the context, objectionable; for it makes Hope a person and a dress in the same breath." Can it be justified?

36. 'dress'd, Hudson, who says: "Every student of S. knows that he often uses to **address** for to **make ready** or to **prepare**."

And he repeatedly has the shortened form **'dress** in the same sense. Cf. *T.* and *C.*, I. iii. From oversight of this, some strange comments have been made upon the present passage, as if it meant that Macbeth had **put on hope** as a **dress**," — which it does mean with the usual reading. Furness does not notice this reading of Hudson's, but quotes Bailey's conjecture, **bless'd** (!).

37. **green and pale**, refers to the dejected appearance of Hope on awaking from its debauch.

39. **love**. "If this be the case, I account thy love for me (i.e., the greatness promised to her in Scene v. 12) only such as this hope, a mere drunken fancy." — RITTER, in Furness.

40. Macbeth desires, but is afraid, to act, and Lady Macbeth would shame him into action.

42. **the ornament of life**. Some take this as referring to the crown; others, to the "golden opinions" of him (33). Which is better?

45. This "adage" is found in Heywood's *Proverbs* (1566): "The cate would eate fishe, and would not wet her feete." So in French and Latin, both of which have **but** for **and**.

47. **beast**, in contrast with **man**, which Macbeth had first used.

48. Are we informed when this occurred? and what does this question show?

50. § 356, "Infinitive indefinitely used. **To** was originally used with the gerund in **-e**, and, like Latin **ad**, denoted purpose, **to lovene**, M. E. [**to lufiganne**, O. E.] = to loving. Gradually **to** superseded the infinitive inflection, and was used in other senses, . . . for any form of the gerund as well as for the infinitive."

52. What bearing has this on the previous question?

**adhere**, cohere, agree.

53. **that their fitness**, that fitness of theirs. § 239, "**This of yours** is now, as in E. E., generally applied to one out of a class, whether the class exist or be imaginary. . . . It is, however, commonly used by S. where even the conception of a class is impossible. **You** was too weak to stand in this position, and hence was changed to **yours**." Cf. *Oth.*, V. ii. 4 and *K. J.*, III. i. 299. This construction was originally partitive, but was transferred to other uses for the sake of emphasis.

54-59. What does Lady Macbeth mean by this? and what spirit does it show?

57. **his** = its; 58. **the** = its. Cf. on I. vii. 4 and § 228. In *Lev.* xxv. 5, the Bishops' Bible has **the**, where A. V. has **it** in the original edition of 1611. This was silently changed to **its** by the printer about 1673.

59. See Textual Notes on the disputed printing of this passage. **We fail!** suits the idea best.

60. **But** = only. If we punctuate **We fail, But** is simply adverbative. Whatever may be the origin of the metaphor, it is common enough now with **sticking-point** for **sticking-place**.

62. **the rather**, the sooner; **the** is the instrumental case of O. E. demonstrative pronoun **thȳ**, **thē**, used to limit the comparative. With **thē . . . thē** and comparative, cf. Latin **quo . . . eo**.

63. This reference to the chamberlains is taken from Holinshed's account of the murder of King Duff (A.D. 972) by Donwald and his wife. Holinshed says that they eat and drank so much "that their heads were no sooner got to the pillow, but asleepe they were so fast, that a man might haue remoued the chamber ouer them, sooner than to haue awaked them out of their droonken sleepe." (Furness, p. 358.)

64. **wassail**, revelling; derived, not from **waes hael** (C. P.), but from O. E. **wes hāl**, be hale; i.e., your very good health! See the story of Vortigern and Rowena, in Sir Frederic Madden's edition of Layamon's *Brut*, II. 173 ff., after Geoffrey of Monmouth.

**convince**, overpower. § viii., p. 12, "Words then used literally are now used metaphorically, and *vice versa*." Cf. IV. iii. 142.

65. "The memory is posted in the cerebellum like a warder or sentinel to warn the reason against attack. When the memory is converted by intoxication into a mere fume, then it fills the brain itself, the receipt or receptacle of reason, which thus becomes like an alembic or cap of a still."—C. P. Cf. *L. L. L.*, IV. ii. 70, *Temp.*, V. i. 67, and *Cymb.*, IV. ii. 301.

66. **receipt**, receptacle; only instance of this use in S.

67. **limbec**, alembic. "The word is formed from **al**, the Arabic definite article, and [ambik from] the Greek *ἀμβίξ*, used by Dioscorides in the sense of the cap of a still, into which the fumes rise before they pass into the condensing vessel. The ancient form is now superseded. . . . The Italian form is **limbico**."—C. P.

68. **drenched**, steeped in liquor.

69-72. Rhetorical questions, expecting no answer.



71. **Spongy**, soaked, as a sponge, in liquor.

72. **quell**, murder; as a substantive found only here. O. E., **cwellan**, kill, is very common. Cf. *M. N. D.*, V. i. 292; so **man-queller**, murderer. Cf. *2 H. IV.*, II. i. 58.

73. **mettle**, spirit; originally the same as **metal**, substance. "The two are sometimes so near together that it is difficult to distinguish between them."—C. P. Macbeth is himself astounded at his wife's masculine temperament, and carries her suggestion still farther.

74. **received**; i.e., as true, believed. Cf. *M. for M.*, I. iii. 16.

77. **other**, otherwise. Cf. § 12 on I. iii. 14, and *Oth.*, IV. ii. 13.

78. **as**, seeing that. "We should be inclined to take 'other as' in the sense of 'otherwise than as,' if we could find an example to justify it."—C. P.

79. **settled**, resolved. Cf. *H. VIII.*, III. ii. 22.

80. **each corporal agent**, each bodily faculty.

81. **mock the time**. Cf. on I. v. 61-62.

Macbeth has at last, under the influence of his wife, screwed his courage to the sticking-place, and we await the result. Of course it must be concealed, and this riming-tag looks suspicious.

## ACT II. — SCENE I.

3. **THE** moon is regarded as feminine. In O. E. **moon** was masculine and **sun** feminine, as in German. Latin influence changed the genders. It was after twelve o'clock, but how long after we cannot tell. Cf. II. iii. 22 and *R. and J.*, IV: iv. 3.

§ 500, "Trimeter" couplet. Apparent Alexandrines are often couplets of two verses of three accents each."

4. **husbandry**, economy of light.

5. **their**, referring to **heaven**, as often. Cf. *R. II.*, I. ii. 7.

**thee**, so-called ethical, or idiomatic, dative. Cf. on I. v. 23 and § 212, "**Thee** for thou," with this example.

**that** is variously explained, as sword, belt, dagger, or helmet.

6. What was the "heavy summons" ?

8. What were the "cursed thoughts" ?

By such light touches as these S. very often implies more than is expressed. Banquo's state of mind is concisely, but graphically, depicted. See remark of C. P. editors on 7-9.

13. **and** is a **weak** ending, one of the two passages in which such endings occur in this play; the other is IV. iii. 122. There are also a few **light** endings. *S.* seems to have begun this kind of versification just about this time, for both light and weak endings increase rapidly in his plays after *Macbeth*.

14. **offices**, servants' quarters. There is no occasion to change this to **officers** with Rowe and others. The king fees the servants who perform menial offices.

15. **diamond**, trisyllabic; **withal**, emphatic form of **with**. Cf. I. iii. 57.

16. There seems some doubt here as to whether **shut** is preterite or past participle with auxiliary omitted. Hammer read **and 's shut up**. Perhaps this is best, meaning that the king is entirely satisfied with his reception. So Chambers and Deighton, "being wrapped up in unbounded satisfaction." C. P. eds. say: "There is probably some omission here, because, if **shut** be a participle, the transition is strangely abrupt." . . . "**Shut up** may, however, like **concluded**, be used intransitively." Hudson says: "**shut up** probably means 'composed himself to rest.'"

17. **being**. § 470, "Words in which a light vowel is preceded by a heavy vowel or diphthong are frequently contracted." Cf. *Cor.*, III. i. 94; *R. III.*, II. i. 114.

18. **defect**. Cf. Malone, in Furness, whose explanation seems correct. We have not prepared as well as we should have liked to do, because we had not sufficient notice of the king's coming.

**Which** has **will** for its antecedent.

19. **free**. § 1, "Adjectives freely used as adverbs."

**wrought**. § 484, "Monosyllables containing long vowels and diphthongs . . . are often so emphasized as to dispense with an unaccented syllable;" this example under **ou**.

20. **weird**. § 485, "Monosyllables containing a vowel followed by **r** are often prolonged;" this example under **ei**. Cf. I. iii. 32; III. iv. 133; IV. i. 136.

23. **we would** = **we'd**.

24. **kind'st**. § 473, "**Est** in superlatives is often pronounced **st** after dentals and liquids."

25. If you shall agree with me, **when 'tis**, when that business is discussed. See Furness for emendations of **consent**; but editors reject them. Hudson says: "Meaning apparently, 'If you will stick

to my side, to what has my **consent**; if you will tie yourself to my fortunes and counsel.'"

26. **shall**. We should now use **will** here. Cf. 29.

27-28. **honour**. What double use of the word **honour** here? It is a paronomasia.

28. **franchised**, free from stain.

29. **shall**. "We should now use **will**."—C. P. Cf. III. iv. 57. S.'s usage of **shall** and **will** does not correspond to our modern artificial rule, which is a grammar-made rule of late origin, not justified by the older language, and yet it has been exalted to a fetish.

31. **drink**. "This night-cup or posset was an habitual indulgence of the time."—ELWIN, in FURNESS. "Night-cup" is not given in Webster, but the common "night-cap" is in this sense, and is marked "Cant."

32. **strike**. subjunctive. § 369, "Subjunctive after verbs of command and entreaty is especially common; naturally, since command implies a purpose."

33. This soliloquy is a fine illustration of the rhetorical figure, Vision. The dagger is "a dagger of the mind, a false creation," but it assumes a fatal reality to Macbeth's excited mind.

36. **sensible**, capable of being physically laid hold of. Cf. I. v. 47, I. vii. 23, and § 3.

37. **but**, a weak ending, though as adverb = only, it is stronger than the adversative conjunction. Cf. II. i. 13.

41. He draws his own dagger, and contrasts it with the "false creation." Cf. on I. ii. 41 and 59, and § 511.

46. **dudgeon**, handle of the dagger. C. P. gives examples of **dudgeon** = root of the box-tree, and says: "But the dagger itself is also called 'dudgeon,' and the only plausible derivations yet suggested are (1) the German **degen**, or sword, or still better (2) **dolchen**, a dagger." Skeat says: "Since the sense clearly has reference to the marking on the handle of the dagger, we may confidently reject the proposal to connect 'dudgeon' with G. **degen**, a sword, or with E. **dagger**."

**gouts**, drops, or clots.

47. Cf. Middleton, *The Witch*, IV. iii. (p. 179, Mermaid ed.):

"By my soul's hopes, I can! There's no such thing."

48. The conception of the murder causes the sight of the imaginary dagger.

49. **one.** § 80, "Pronunciation of **an** and **one**." **One** probably pronounced as spelt, not **wun**, nor **un** (Abbott). Cf. pun in *T. G. of V.*, II. i. 3, and rime in *V.* viii. 74-75, **one** and **Scone**.

51. Cf. Milton's *Comus*, 554, "close-curtain'd sleep." See Textual Notes. The rhythmical pause supplies the place of the unaccented syllable in third foot, or we may prolong **sleep**. Cf. *I.* v. 58, *II.* i. 19, and § 484. There is no need to insert **now**.

51-52. What is the meaning of this sentence?

**Hecate** is dissyllabic, as usual in *S.* Cf. *III.* ii. 41 and *III.* v. 1.

53. **alarum'd**, alarm'd. Cf. *K. L.*, *II.* i. 55. Formed from *Frh. alarme*; **u** is a phonetic insertion, as when **harm** is pronounced **harum**.

55. What is the allusion in this line?

56. Note the personification of murder, moving like a ghost towards his design.

57. **my steps.** § 414, "The redundant object."

59-60. Break the prevalent silence, suited to such a deed of darkness.

61. **Words . . . gives.** "In this construction there was nothing which would offend the ear of *S.*'s contemporaries. . . . But a general sentiment, a truism indeed, seems feeble on such an occasion. Perhaps the line is an interpolation."—*C. P.* It is impossible to correct the rime here. Cf. § 332, "Indicative Present, old forms of Third Person plural: Northern in **-es**, Midland in **-en**, and Southern in **-eth**: the two former are found in *S.*: **-en** is rare and archaic; it is common in *Spenser*." § 333, "Third Person plural in **-s**, very common in *F<sub>1</sub>*. Its frequency shows a fondness for the plural in **-s**, which may have arisen from the Northern plural in **-s**." But cf. on *I.* iii. 147, and *C. A. Smith's* article there referred to, especially the summary on pp. 375-376, *M. L. A. Publications*, 1896, xi. 4.

## SCENE II.

Notwithstanding Mr. Grant White's argument for one scene here, consisting of Scenes i., ii., iii., a separate scene is essential to give the requisite time for the murder after Macbeth's exit. Also, Macbeth and Lady Macbeth withdraw at the close of this scene before the entrance of the Porter.

1, 2. Lady Macbeth has resorted to artificial "fire," in order to obtain the necessary boldness.

3, 4. Cf. *1 H. VI.*, IV. ii. 15. The shriek of the owl was of ill-omen, and it is so regarded still.

3. **fatal bellman**. C. P. compares Webster's *Duchess of Malfi*, iv. 2: "I am the common bellman, etc." He was sent to condemned persons just before their execution.

4. **stern'st**, most serious because fatal. Cf. II. i. 24, III. iv. 126, and § 473.

5. **surfeited**, dissyllabic; second syllable slurred.

6. **posset**, "a drink composed of hot milk, curdled by some strong infusion, and used to be taken before going to bed." — SCHMIDT. Compare egg-nogg. See Middleton, *The Witch*, IV. iii. (p. 177, Mermaid ed.): "For the maid-servants and the girls o' the house, I spiced them lately with a drowsy posset." Middleton here shows an imitation of *Macbeth*. For the verb, cf. Ham. I. v. 68.

7. **That**. Cf. on I. vii. 8, II. ii. 24, and § 283.

8. Macbeth calls out from nervous excitement, and Lady Macbeth thinks the plot has miscarried.

[**Within**] was well added by Steevens.

10. To attempt and not succeed would ruin everything.

12, 13. Lady Macbeth is not lost to all compunctions of conscience. She notices Duncan's likeness to her father.

16. See Textual Notes. Furness adopts Hunter's arrangement of these speeches. Cf. Shelley's *The Cenci*, IV. iii. 8, for imitation of this passage.

21. Why a foolish thought?

24. **address'd them**, prepared themselves again for sleep. § 223, Personal pronouns used reflexively in Elizabethan and in Early English.

28. **listening their fear**. § 199, "Preposition omitted before the thing heard after verbs of hearing." Such transitive use is very common. Cf. *J. C.*, IV. i. 41.

29, 30. § 500, Trimeter couplets, with double ending before the pause, and at the end of the verse; slur **consid(e)r**.

31, 32. What feeling does this show on Macbeth's part?

33, 34. Why would thinking on these deeds make them mad?

35-40. Editors differ as to how much the voice cries; but as the text seems best, there is no need to add more.

36. Cf. Middleton, *The Witch*, IV. iii. (p. 178, Mermaid ed.): —

"O perjurious woman  
Sh' ad took the innocence of sleep upon her  
At my approach, and would not see me come."

37. **sleave.** "Soft floss-silk used for weaving." — SCHMIDT. Cf. *T. and C.*, V. i. 35, though Ff. have here **sleyd-silk** = "raw, untwisted silk" (Schmidt), as in *Per.*, IV., Prol. 21. See Webster, s. v., **sleave**. The passage may be paraphrased: Sleep smooths out the entangled cares of the day's occupations: it is a death, a bath, a balm, a second course at the feast more important than the first course.

40. **nourisher.** Cf. on I. iii. 139 and § 467.

43. Why should Macbeth "sleep no more" ?

It is a question whether 42-43 should be given to the voice; it may be Macbeth's comment, as in 36-40.

46. **brainsickly**, madly. The only use of the adverb in S. "The adjective is found five times, as in 2 *H. VI.*, V. i. 163." — C. P. Lady Macbeth shows herself much bolder than Macbeth, and possessed of a clearer head for the emergency.

51. Macbeth is appalled by what he has done, but Lady Macbeth is bold enough to carry back the daggers herself. Cf. II. ii. 1, 2.

56-57. **gild . . . guilt.** On this pun cf. 2 *H. IV.*, IV. v. 129, and II. V., II., Chorus, 26; and on **hairs**, V. viii. 48.

58. Macbeth is so nervous that a mere knocking appals him. On this knocking cf. De Quincey, in Furness, p. 437.

60. The blood-stains so affect Macbeth that the ocean itself cannot wash them out, but they will rather dye the ocean red.

62. **incarnadine.** See Textual Notes. Many read with F<sub>1</sub> **incarnardine**. **Incarnadine**, as noun, is found in Sylvester, and means "a carnation red."

63. **making the green one red.** Cf. Furness for suggestions of editors. **One** qualifies **red**: the punctuation of F<sub>1</sub> **one, Red**, should not be followed.

64-65. Lady Macbeth taunts Macbeth with cowardice.

68-69. Your constancy has deserted you.

70. **night-gown**, dressing-wrapper, *robe de chambre*.

72. Do not show such a poor spirit. Cf. *R. II.*, III. iii. 128.

73. What is the meaning of this line? Cf. § 356, Infinitive, indefinitely used, and § 357, "**To** frequently stands at the beginning

of a sentence in the above indefinite signification," with this example. Cf. IV. ii. 70.

'twere best. § 351, "**It were best (to).** To is often omitted after **best** in **it were best, thou wert best, etc.**" Cf. § 352, "**I were best (to).** This represents the old impersonal idiom, **me were liefer, him were better.** The personal construction is found very early alongside of the impersonal. Sometimes **to** is inserted. Cf. 2 *H. VI.*, V. i. 196 and *M. of V.*, II. viii. 33.

74. Cf. Furness for suggestions of editors on this line.

### SCENE III.

See the Appendix for different views as to the authenticity of the Porter part of this scene; but compare Professor Hales's *Notes and Essays on Shakespeare* (pp. 273-290) for an able defence of it. Coleridge rejected it, and this gave the cue to others; but Middleton, the supposed interpolator of the Witch-scenes, was not equal to this. A slight expurgation of the Porter's language has been necessary.

2. **Old** is here used intensively, meaning that the "porter of hell-gate" should have plenty to do. Cf. *M. of V.*, IV. ii. 16.

**Turning** is a verbal noun; and **of** is omitted. Cf. on I. iv. 8 and § 93.

4. **Beelzebub** = god of flies.

5. **come in time**; i.e., you have come in good time. **Time** is hardly a case of address, as Staunton takes it.

6. **enow** is used as plural of **enough**. O. E., **genōh**, **genōge**; M. E., **ynowe**, **inowe**, **enowe**, **enow**. We sometimes find **anough**, the prefix **ge-** having been weakened to different vowels.

8. **equivocator**. This is regarded as referring to the trial of the Jesuit, Henry Garnet, in 1606, for complicity in the Gunpowder Plot of November, 1605. If this reference is rightly taken, what bearing has it on the date of the play?

14. **French hose**. This refers simply to the sharpness of the tailor in stealing part of the material when making a pair of French hose (breeches). What is the pun on the word **goose**?

17. **devil-porter it**, play the part of Porter of hell; **it** is the cognate accusative, as in "foot **it** featly," "queen **it**," "sinner **it** and saint **it**," "go **it**," etc. To what does **it** refer in these expressions?

17, 18. **I had thought to have let in**. S. does not hesitate to

use a past infinitive after a past tense, which our modern grammatical purists say is all wrong.

19. **primrose way.** Those who would deny this part to S. allow him to retain this line, as it is so poetical.

24-25. **the second cock**, about three A.M. Cf. *R. and J.*, IV. iv.

3. (After line 25, nine lines are omitted.)

35. **timely**, betimes. §1, "Adjectives are freely used as adverbs."

39. What is the meaning of this line?

40. §281, "Either **so** or **as** is omitted in relative constructions."

41. **limited**, appointed previously by Duncan.

46. **prophesying.** §470, "Words with a light vowel preceded by a heavy vowel or diphthong are frequently contracted." Instead of being contracted, this may be regarded as a double ending before the rhythmical pause.

48. **to**, according to, to suit the woful time. Cf. *Cor.*, I. iv. 57.

**the obscure bird**, the owl. See Textual Notes. Hudson places a comma after **time**, and takes **prophesying** as a participle agreeing with bird: it is a verbal noun. What did such prodigies portend?

51. **parallel**, cite a parallel to it.

53-54. The double negative is very frequent in S.

56-58. Explain the figure in these lines.

61. **Gorgon.** The head of Medusa the Gorgon on the shield of Perseus turned to stone all who looked upon it. See the Classical Dictionary.

66. **death's counterfeit.** Cf. *M. N. D.*, III. ii. 364.

68. What is **the great doom**? and why is the expression used here?

69. **sprites**, spirits of the dead.

70. See Textual Notes on "**Ring the bell.**" It is highly probable that this is a stage direction. See Theobald, in Furness. The rhythm is complete without it.

71 ff. The affected surprise of Lady Macbeth and the moralizing of Macbeth deserve attention. Even Banquo is not equal to the occasion.

82. **mortality**, life, as often. Cf. *K. J.*, V. vii. 5.

83. Cf. on II. i. 61 and §§ 333 and 336.

86. **vault.** "This world vaulted by the sky." — **ELWIN**, in Furness.

87. **amiss.** M. E., **on misse** = in error; properly an adverb, but



used also as an adjective in the predicate. **misse**, borrowed from Icel. **missa**, a loss, hence an error. Not found in O. E. as noun, but as prefix, and in **missian**, to err; Icel., **mis-taka**, to take in error, mistake.

92. **badged**, marked, stained. Cf. *3 II. IV.*, III. ii. 200.

98. Macduff's question shows a suspicion of Macbeth, and Macbeth's answer is a poor excuse.

99. Scan this line.

101. **expedition**, haste.

104, 107. Note the word-play in **breach** and **breech'd**.

103-107. Are these the metaphors of a man overcome with passion? Cf. § 529, "Good and bad metaphors" especially (3). "The insincerity of Macbeth's lamentations is marked by the affectation of his language."—C. P. Cf. Johnson, in Furness.

108. Some regard this swooning of Lady Macbeth as feigned; others, as real. Cf. quotations in Furness. Which is it? and why do you think so?

111. **argument**, subject of their discussion, which most intimately concerns us.

112, 113. Why talk here, where our fate may overtake us before we know it? Malcolm and Donalbain evidently suspected Macbeth at once.

112. **here**, dissyllabic. § 480, "**Fear, dear, fire, hour, your, four**, and other monosyllables ending in **-r** or **-re**, when preceded by a long vowel or diphthong, are frequently pronounced as dissyllables," with this example.

114, 115. No time for sorrow now; we must first away.

116. Hudson quotes Dowden, who considers the swoon real. Hudson thinks "the question is very material in the determining of Lady Macbeth's character." He inclines to the reality of the swoon. Cf. on 108.

117. **naked frailties**, half-clad bodies. What metaphor? "All the characters appeared on the scene in night-gowns [i.e., night-wrappers], with bare throats and legs."—C. P.

119. **question**, inquire into.

122. **pretence**, purpose. Banquo, too, suspects Macbeth.

124. **manly readiness**, "complete armour, in contrast to the 'naked frailties' just mentioned."—C. P.

128. **easy**. Cf. on II. iii. 35 and § 1; also *K. J.*, IV. iii. 142.

130. **the safer.** Explain **the** with comparative.

131. **there's daggers.** Cf. on II. iii. 83 and § 335, "Inflection **iz** -s preceding a plural subject very common in case of '**There is.**'"

**near.** § 478, "**Er** final pronounced with a burr producing the effect of an additional syllable. Sometimes the old comparative **near** is used for modern **nearer,**" with this example. Cf. *R. II.*, V. i. 88. There is no occasion to print **near,**' as Hudson. What is the meaning of **near** and **nearer** in the two clauses?

132-134. The shaft will light upon them if they stand in the way; better avoid it by leaving at once.

135-137. Never mind about saying "Good-by;" there is abundant reason for not "standing upon the order of their going." Why so?

This flight of Malcolm and Donalbain makes Macbeth's succession to the crown sure.

#### SCENE IV.

This scene seems introduced merely to inform us of Macbeth's coronation, and as a transition to Act III.

3. **sore,** "An emphatic word meaning both sad and dreadful." — C. P.

4. **trifled,** reduced to a trifle his former experiences. Cf. *Cymb.*, II. iii. 102. Cf. § 290, "Formation of Transitive Verbs." Elizabethan writers used great freedom in turning nouns and adjectives into verbs.

6. **his bloody stage,** the earth, where bloody deeds are done.

7. **the travelling lamp,** the sun, which does not yet shine, although it is day. Cf. *1 H. IV.*, I. ii. 226.

8. **the accented.** Cf. II. i. 20. Scan the line.

A spondee in the fifth foot follows a pyrrhic in the fourth, as often. "Is night triumphant in the deed of darkness that has been done, or is day ashamed to look upon it?" — C. P.

10. **unnatural.** § 468, "Any unaccented syllable of a polysyllable may be softened and almost ignored," with this example.

12. Terms applied to a falcon in hunting birds. Instead of killing, the falcon was killed.

14. **horses,** monosyllabic in pronunciation. § 471, "The plural and possessive cases of nouns in which the singular ends in **s**, **se**, **ss**, **ce**, and **ge** are frequently written, and still more frequently pronounced, without the additional syllable." Cf. *R. II.* II. ii. 130, **purses.** See Textual Notes.

15. **minions**, darlings. Frh., **mignon**. Cf. on I. ii. 19.

17. **as**, as if. Cf. on I. iv. 11, II. i. 28, and § 107. Scan this line.

18. **eat**; some read **até**, which is un-Shakespearian. **ĕat** = **et**, was a good preterite then as now.

24. **pretend**, intend. Cf. II. iii. 113.

27. The attempt to put suspicion on Malcolm and Donalbain seems to Macduff and Ross too improbable.

28. **ravin up**, eat up ravenously. Cf. *M. for M.*, I. ii. 133.

29. **like**, likely, as often. Cf. *J. C.*, I. ii. 175.

31. **Scone**, near Perth, was the usual place for the coronation of Scottish kings. "The stone seat, on which the ancient kings of Scotland sate at their investiture, originally, it is said, brought from Iona, was carried by Edward I. to England [in 1296], and is enclosed in the coronation-chair in Westminster Abbey." — C. P.

33. **Colmē-Kill**. Iona in the Hebrides, the burialplace of Scottish kings. "The natives still call their island Icolmkill, 'the cell of Saint Columba.' Macbeth himself was, according to tradition, buried there also." — C. P.

36. Macduff prefers to go home rather than to Scone, for fear something may happen to him. He already suspects Macbeth's hostility.

40. **benison**, blessing, from Frh., **benisson**; Latin, **benedictionem**. Cf. *K. L.*, IV. vi. 229.

### ACT III. — SCENE I.

BANQUO'S soliloquy shows his suspicion that Macbeth had murdered Duncan, and so fulfilled the promises of the "weird women." This excites in Banquo's mind a hope that the prediction with reference to himself will also be fulfilled; but he must now keep silent and await events.

7. **shine**, have been gloriously fulfilled.

*Stage Direction, after 10.* **Sennet**, "a technical term for a particular set of notes played by trumpets or cornets, and different from a flourish. . . . The word does not occur in the text of S., and its derivation is doubtful." — C. P. It is variously spelt.

13. **all-thing**, in every way, altogether. Cf. § 55, **nothing**, and § 68, **something**, used adverbially.

14. **solemn**, formal, ceremonial.

15, 16. **Let . . . upon.** § 191, **Upon**, in various meanings, with this example. Cf. Textual Notes.

There seems to be a confusion between **Let . . . command me**, and **lay . . . command upon me**.

16. **the which.** What is the antecedent? **Which** is originally an adjective, and so was made a substantive by prefixing **the** or adding **that**. Both are very common in Chaucer, and we find even **the which that**. This usage of **which** is a good English idiom, supported by Mason and Greene, but condemned by A. S. Hill.

17, 18. Was Banquo sincere in this speech?

21. **still**, always, as often in S. and other writers.

22. Was Macbeth sincere in this speech?

25. **go not.** § 364, "Subjunctive used optatively or imperatively." Here it is used conditionally.

**the better**; i.e., better than usual. § 94, "**The** (O. E., *thȳ*, *thē*) used as instrumental of demonstrative and relative with comparatives to signify measures of excess or defect; the sooner, the better, **quo citius, eo melius**." Cf. II. iv. 130 and IV. iii. 184.

27. **twain.** O. E., *twegen*, *twā*, *twā*; M. E., *twey(e)n*, *twain*.

31. **parricide.** In *K. L.*, II. i. 48, it means the murderer.

32. **invention**, made-up tales, perhaps accusing Macbeth.

33. **cause of state**, public business.

39. **Farewell.** Cf. § 512, "Interjectional lines placed out of the regular verse."

42. **welcome.** Is this a noun or an adjective? Explain each way.

43. **while**, until. § 137, "**While** = 'up to the time when,' in Elizabethan English; so **whiles**."

**God be with you**, God b' wi' you = Good-by. § 461, "Contractions," **wi'** for **with**, with this reference. Cf. Trautmann in *Anglia*, VIII., *Anzeiger*, p. 144, where **God be by you** is suggested as the original of **Good-by**; but we need examples of the full phrase in this sense. See Walker, in Furness.

47 ff. Macbeth is apprehensive of Banquo, and of the fulfilment of the sisters' prediction.

He cannot feel safe until Banquo is out of the way, hence he will challenge fate to do her worst.

48. **But.** § 385, "After **but**, the finite verb is to be supplied without the negative." "Mr. Staunton, however, puts only a comma

after 'nothing,' and interprets, 'To be a king is nothing, unless to be safely one.' — C. P.

50. **would**, where we use **should**. Cf. on I. v. 19, I. vii. 34, and § 329.

53. **There is none but he**. § 118, "**But**, O.E. *būtan* = *bi* (be)-*ūtan*, by out, hence **excepted** or **excepting**." In O.E. it means **without**, and is a preposition. Is **he** correct after **but**?

55. Cf. *A. and C.*, II. iii. 19-22, a passage borrowed from North's *Plutarch*, "Antonius," p. 936, ed. 1631. — C. P. Macbeth is oppressed by the presence of Banquo, and so would be rid of him.

56. **chid**. This preterite is from root of old preterite plural and past participle. O.E., *cīdan*, — *cād*, *cidon*, — *ciden*; M.E., *chīde(n)*, — *chōd(e)*, *chīden*, — *chīden*. Cf. Jacob . . . **chode** with Laban, Gen. xxxi. 36.

60, 61. Why **fruitless crown** and **barren sceptre**?

62. **with**. § 193, "**With** often used to express juxtaposition of cause and effect;" here, of agent = by.

**unlineal**, not in direct line of descent.

63. "According to tradition, a son of Macbeth was slain with him in his last encounter with Malcolm." — FRENCH, in Furness.

64. **filed**, defiled. "This form is not elsewhere used by S. Cf. Spenser, *Fairy Queen*, III. i. 62." — C. P.

67. What is meant by **mine eternal jewel**?

69. **seed**, collective, hence referred to by **them**.

70. **list**, more frequently **lists**: phraseology of the tournament, where **lists** = barriers.

71. **to the utterance**. Frh., *à l'outrance*, to the uttermost.

**champion**. "This seems to be the only known passage in which the verb is used in this sense." — C. P. "The sense is: Let fate, that has foredoomed the exaltation of the sons of Banquo, enter the lists against me with the utmost animosity in defence of its own decrees, which I will endeavour to invalidate, whatever be the danger." — JOHNSON, in Furness.

73. Cf. § 244, "Omission of Relative," with this example.

76. Note pyrrhic in third foot and spondee in fourth.

79. **passed in probation with you**, proved to you. Macbeth lays on Banquo the injury done to the two men, to excite their anger. Scan this line. Cf. II. iv. 10 and § 468.

80. **borne in hand**, put off by mere promises. Cf. *Ham.*, II. ii. 67.

**instruments.** Cf. on 79.

82. What is the meaning of this line?

87. **gospel'd**, imbued with the spirit of the gospel. Are you so patient and of such a Christian character as to overlook the injuries Banquo has done you? Cf. *Matt.* v. 44.

91. **catalogue**, of human beings, as in the following list all are dogs.

93. **shoughs**, with shaggy hair; **water-rugs**, rough water-dogs; **demi-wolves**, half-wolves.

**clept**, or **y-clept**, named or called. O.E., **cleopian**, **cleopode**, **gecleopod**; M.E., **clepen**, **clepede**, **y-cleped**. The word "is still used by children in the Eastern counties; they speak of '**cleping** sides;' i.e., called sides at prisoner's base, etc." — C. P.

94. **the valued file**, "The file or catalogue to which values are attached." — SCHMIDT. It is the select list where each dog is rated according to his value.

99. **the bill**, the general list that makes no distinction.

101. **the file**, the select list. "The muster-roll, as in *A. W.*, IV. iii. 189." — C. P.

102. **in** should be accented, not abbreviated to **i'**.

**worst.** § 485, "Monosyllables containing a vowel followed by **r** are often prolonged," with this example.

104. **whose**, referring to **business**, as often. Our modern grammatical purists would rule out this usage.

106, 107. **in.** § 162, "**In** metaphorically used for 'in the case of,' 'about.'" Cf. III. i. 48.

106. We are sickly while he lives, in perfect health if he were dead.

109. **what.** What is the construction of **what**?

111. Cf. on 62 and § 193.

115. **bloody distance**, enmity that requires shedding of blood. "The word is not again used by the poet in this sense." — C. P.

117. **my near'st of life**, my most vital parts. Cf. V. ii. 11 and *R. II.*, V. i. 80. — C. P. Every moment that he lives is perilous to me.

119. **avouch it**, acknowledge it and be responsible for it.

120. **for**, on account of. Cf. § 150, with this example.

121. **may.** § 310, "**May** with a Negative" = **must**, with this example.

**but.** § 385, "After **but** the finite verb is to be supplied **without** the negative." Cf. on 47, 48 above.

122. **who**, for **whom**. § 274, Inflection neglected with this example. Antecedent contained in **his**, as often; § 218, "**His**, **her**, etc., may stand as the antecedent of a relative." Cf. *J. C.*, I. i. 55.

129. **the perfect spy o' the time**; i.e., the precise time to act. **Spy** = espial or discovery. See Heath, in Furness. **Spy** can hardly be taken as referring to the Third Murderer, as Johnson takes it.

131. **something**, used adverbially. § 68. Cf. on 13.

**thought**, used absolutely, without a noun or pronoun. § 378, "Participle without Noun, rare in earlier English."

133. **rubs nor botches**, hindrances nor blunders.

137. **resolve yourselves apart**, determine privately.

138. § 500. Trimeter couplet; frequent in dialogue. Cf. Shelley's *The Cenci*, IV. ii. 36, for imitation of this passage.

139. **straight**, straightway. Cf. *M. of V.*, II. ix. 1.

By means of these arrangements for the murder of Banquo and Fleance, Macbeth will outwit Fate, and falsify the prediction of the weird sisters.

## SCENE II.

3. **attend**, await. Cf. III. i. 45.

4-7. Strutt and Hunter, quoted in Furness, think that these lines should be given to Macbeth as he enters in soliloquy, being more in keeping with his frame of mind; but they disclose Lady Macbeth's state of mind also. She is queen, yet is not satisfied.

5. **content**, satisfaction.

9. **sorriest**, saddest. Cf. II. ii. 20.

10. **Using**, brooding on.

11. What is the construction of **on**?

**all** = any. Cf. § 12, Use of **all**, **each**, etc.

Perhaps **without** = beyond. Cf. *M. N. D.*, IV. i. 150 and § 197.

13. What is the metaphor in this line?

14. i.e., the parts **scotch'd** will reunite.

For **she** cf. *M. N. D.*, II. i. 255.

15. **her former tooth**, the tooth she had before.

16. **frame of things**, the universe. Cf. *1 H. IV.*, III. i. 16 and *Ham.*, II. ii. 310. There appears to be some corruption here, as the line is unmetrical; perhaps we should omit "of things."

**both the worlds**; i.e., the celestial and the terrestrial.

18. **terrible dreams.** Conscience will not let Macbeth rest, but he sees visions of the night.

20. **place.** See Textual Notes. There is much discussion as to whether we should read **place** or **peace** here; which is better?

22. **ecstasy.** "In the usage of S. it stands for every species of alienation of mind, whether temporary or permanent, proceeding from joy, sorrow, wonder, or any other exciting cause." — NARES, in FURNESS. Cf. IV. iii. 170, **ecstasy** = **ecst'sy**, metrically, double ending before the pause.

23. **fitful**, "intermittent" (C.P.); "full of paroxysms" (Schmidt).

24. **his, its.** Cf. § 228.

26-32. Hudson divides these lines at **lord, jovial, love, remembrance, both, and we**, after Capell and others.

27. **sleek**, smooth.

28. **among** = 'mong. § 460, "Prefixes dropped."

30. **rememb(e)rance.** § 477, "R and liquids in dissyllables frequently pronounced with extra vowel." Cf. I. v. 37 and *T. N.*, I. i. 32.

31. **em(i)nence**, treat him with distinction.

32. **that**, in that. § 284, with this example.

33. Explain the figure in this line.

34. **visards**, masks.

37. **lives.** Cf. on I. iii. 147 and § 336.

38. **copy.** Some take this as = copyhold tenure, terminable at will of the lord; others, as Knight, the individual formed in the image of nature, merely-human personality. I doubt if S meant to use a legal metaphor here; it is too far-fetched.

41. **cloister'd flight**, flight in the vicinity of cloisters. "We have cloister as a verb in *R. II.*, V. i. 23." — C.P.

Why is Hecate called **black**? See Classical Dictionary.

42. **shard-borne, shard** = "the hard, smooth wing-case of the beetle. Cf. *A. and C.*, III. ii. 20." — C.P.

43. **yawning peal**, noise of the beetles' wings lulling to slumber.

44. **a deed of dreadful note**, a notable and dreadful deed. This is apparently the first intimation given to Lady Macbeth of the approaching murder.

46. **seeling.** "To seel is to close up the eyelids partially or entirely by passing a fine thread through them. This was done to



hawks until they became tractable. Hence metaphorically to close the eyes in any way." — NARES, in Furness.

47. **scarf up**, blindfold with a scarf.

48. Explain the metaphor in this line.

49. **bond**; i.e., Banquo's bond of life. "Macbeth keeps up the same legal metaphor which his wife had used in line 38. Cf. *R. III.*, IV. iv. 77." — C. P.

50. **light thickens**, the dusk of evening comes apace. Cf. *A. and C.*, II. iii. 27.

51. **rooky**, misty, gloomy. "'Roke' is still found in various provincial dialects for mist, steam, fog. Others interpret **rooky wood** as the wood frequented by rooks." — C. P. Abbott refers to § 506 on "Lines with four accents," but this has only three.

52. **drowse**, grow drowsy. Cf. *1 H. IV.*, III. ii. 81.

53. **whiles**. See on I. v. 5, and cf. II. i. 60 and § 137.

54-55. These riming-tags are thought by some to be interpolated. It may well be, especially when, as here, they are doubled.

### SCENE III.

1. Some have supposed that the Third Murderer was Macbeth himself, but there do not seem to be good grounds for this. See A. P. Paton, in Furness, from *Notes and Queries*, Sept. 11 and Nov. 13, 1869.

2. **needs**, we need not mistrust him. Cf. § 308 on "May expressing possibility," with this example.

3. **offices**, duties.

4. **to the direction just**, according to our directions. Cf. § 187.

6. **lated**, belated. Cf. *A. and C.*, III. xi. 3.

8. Who is "the subject of our watch" ?

10. **note of expectation**, list of guests expected at the banquet. Cf. *W. T.*, IV. iii. 49.

14. Fleance carries the torch, so there is no need of a servant, as some assume.

14-16. Explain **it** in these lines.

19. Apparently the First Murderer strikes out the light, for he replies to the Third Murderer; but if the latter was Macbeth, he may have done it himself to avoid detection.

## SCENE IV.

2. Scan this line, and compare II. iv. 10 and § 468, **maj'sty**.

5. **state**. "The **state** was originally the 'canopy;' then the chair with the canopy over it." — C. P. Cf. *T. N.*, II. v. 50 and *1 H. IV.*, II. iv. 415.

6. **require**, ask, not so strong as now; **her welcome**, welcome from her.

14. **thee without than he within**; "that is, it is better outside thee than inside him. In spite of the defective grammar, this must be the meaning, or there would be no point in the antithesis." — C. P. Cf. *Cymb.*, II. iii. 153 and § 207, "**He for him**," with this example. See Furness for view of Johnson: "It is better that Banquo's blood were on thy face than **he** in this room;" but this does not seem so good.

19. **nonpareil**, unequalled one. Cf. *T. N.*, I. v. 273 and *Temp.*, III. ii. 108.

22. **founded**, firm, fixed.

23. **casing**, encircling.

24. **cabin'd**, found again in *T. A.*, IV. ii. 179.

**cribb'd**. "It does not we believe occur elsewhere." — C. P. This shows Macbeth's perturbation at the escape of Fleance, and his failure to falsify the prediction of the weird sisters.

25. **saucy**, impudent, that thrust themselves in when not wanted. Cf. *Oth.*, I. i. 129.

29-31. What is the meaning of this passage?

32. **we'll hear ourselves again**, "we will talk with one another again." — C. P. In Globe ed. they read, "We'll hear, ourselves, again," with Dyce; but in C. P. ed. they think the expression awkward. Douce regarded "ourselves again" as "an ablative absolute."

33. **sold**, not given cheerfully. "If during the feast the host does not frequently assure his guests that he gives it gladly, it is like a feast for which payment is expected." — C. P.

34. **a-making**, in making. **A** (O. E., **on**, **an**, with **n** dropped) is a regular preposition used with the verbal noun, **making**, as its object. It is necessary to insist upon this from the prevalent errors about it. The C. P. editors say on **a**: "For its **participial** (!) use, see *R. II.*, II. i. 90, **a-dying**, and *2 H. IV.*, II. iv. 301, **a-weeping**;" and even Dr. Abbott says (§ 24): "(2) Before adjectives and **parti-**

**ciples** (!), used as nouns," although in the next sentence he adds: "It is easy also to understand **a-** before **verbal nouns**, and before adjectives used as nouns, where it represents **on**: **a-killing**, *Oth.*, IV. i. 188." These forms in **-ing** are not **participles**, and never were. They have an entirely different origin, and have been verbal **nouns** from the beginning. Hence they are used with the preposition **a**, just as any other noun would be. Under § 140 Dr. Abbott quotes the reading of Tyndale and Cranmer: "Forty and six years was this temple **a** building" (*St. John* ii. 20), which shows plainly the construction. It has, however, been sometimes confounded with the participle, and hence the mistakes. If it is remembered that a participle is always an adjective in construction, and that **a** is a preposition, mistakes will be avoided.

35. **to feed were best at home**, it would be best to eat at home.

36. **from thence**, away from home. Scan this line.

37. **remembrancer**, Lady Macbeth, who reminds him of his duty. Cf. § 491, on "Apparent Alexandrines."

39. **sit**. Cf. *H. VIII.*, I. iv. 19 and § 349, "Infinitive. **To** omitted and inserted." See 45, where **to** is inserted.

40. **had**, should have. "We should now have all that is most honorable in our country gathered under one roof, were Banquo here." — C. P.

42. **who**. Cf. III. i. 122, *L. L. L.*, II. i. 2, and § 274, "**who** for whom."

44. **Please 't**, may it please; **it** is used indefinitely, representing **to grace**, etc. Cf. *T. and C.*, II. iii. 270.

49. Here Macbeth first recognizes the Ghost of Banquo. It is a question among critics as to whether the Ghost should visibly appear, or be visible in imagination to Macbeth alone. See Furness for the different views. Hudson's view seems well taken: "The ghost is a thing existing only in the diseased imagination of Macbeth, a **subjective** ghost, and no more objective than the air-drawn dagger. . . . All this is evident in that the ghost is seen by none of the guests." He thinks that its representation on the stage should be discontinued. "The ghost, invisible of course to the other persons on the stage, had entered and taken his seat during Macbeth's speech, 40-43." — C. P.

54 ff. Lady Macbeth apologizes for Macbeth's agitation, and tries to smooth it over.

57. **shall, will** would now be used, as in 56. Cf. § 315.

58. Scan this line. Cf. § 453, "The accent after a pause is frequently on the first syllable," with this example.

60. **proper stuff**, mere nonsense.

63. **flaws**, mental commotions. We still speak of "gusts" of passion. Cf. *Ham.*, V. i. 239 and 2 *H. VI.*, III. i. 354.

64. **to**, in comparison with. Cf. § 187 on "**To**," with this example.

66. **authórizéd**, an old wife's (woman's) tale, told by her grandmother. For accent, cf. *Sonnets*, XXXV. 6.

68. Lady Macbeth sees only a **stool**, and tries to convince Macbeth that he sees nothing more; but he knows better. The Ghost is very real to him.

72, 73. "We will leave the dead to be eaten by birds of prey." — C. P. The stomachs of kites shall be our tombs.

76. **human statute**, statute enacted by civilized man. **humane** of the Folios = human. See Textual Notes.

"gentle is here to be taken proleptically." — C. P. Warburton, in Furness, says: "I have reformed the text, '**gen'ral weal**;' and it is a very fine periphrasis to signify: ere civil societies were instituted." Theobald and Capell adopted this reading, and Walker made the same conjecture.

78. See Textual Notes.

81. **mortal murders**, deadly wounds; but Hudson reads **gashes**, after Lettson and others. Cf. IV. iii. 3.

85. **muse**, gaze with astonishment.

89. Scan this line.

90. This line gives occasion for the reappearance of the Ghost of Banquo.

91. **thirst**, quench our thirst, drink the health.

92. **all to all**, each one drink to all the others.

93. Again Macbeth sees the Ghost in vision. "There can be no reason for supposing that the Ghost is that of Duncan, as some have supposed, contrary to stage tradition, the testimony of Simon Forman, and the natural sense of the context." — C. P.

95. **speculation** = "the intelligence of which the eye is the medium, and which is perceived in the eye of a living man." — C. P. It means intelligent comprehension of what thou lookest upon.

96-97. Another effort of Lady Macbeth's to smooth over Macbeth's agitation.

99. Cf. I. vii. 46: "I dare do all that may become a man."

101. **arm'd**, "cased in the armour of an impenetrable hide." — C. P.

**Hyrcau**, from Hyrcania, south of the Caspian Sea.

104. Macbeth will fight anything mortal, but he is powerless against the supernatural.

105-106. See Textual Notes. Various other readings have been suggested, but it is best to stick to the text of F<sub>1</sub>. Much has been written in explanations of the text. The idea seems to be: "If, under these circumstances, I show fear, proclaim me a baby, and even the baby of a feeble girl," not a doll baby, as has been suggested. It is immaterial whether we put a comma after **then** with F<sub>1</sub>, or before it with F<sub>2</sub>. For **inhabit**, cf. Sidney's *Apologie for Poetrie* (Arber's reprint, p. 35): "The estate of Dives, etc., and of Lazarus, etc., . . . would more constantly . . . **inhabit** both the memory and judgment." "It is possible after all that the reading of the First Folio may be right, and 'inhabit' be used in the sense of 'keep at home,' 'abide under a roof,' as contrasted with wandering in a desert." — C. P. See Furness for the various readings.

108. The disappearance of the Ghost restores Macbeth's composure, but it is too late to restore the mirth.

109. **broke**, broken. § 343, "Formation of Participles. Elizabethan authors frequently used curtailed forms of past participles, which are common in Early English;" also past tense for past participle, as **took** for **taken**, which is equally as common.

110. **admired**, admirable. Cf. *M. N. D.*, V. i. 27 and § 375; perhaps used ironically here.

111. **overcome**, come over.

112. You cause me to doubt my identity when you can be so calm, while I am frightened.

113. **owe**, possess, as often. Cf. I. iii. 76, I. iv. 10, and *Temp.*, III. i. 45.

116. **mine**, my cheek. There is no need to change **cheeks** to **cheek**; we have many worse grammatical irregularities in S. than this: "the ruby of my cheeks." — C. P.

118, 119. Lady Macbeth is evidently anxious to get rid of the company without regard to precedence in retiring.

124. **augurs**, auguries. "In Florio's Italian Dictionary, 1611, the word **augure** is given as the equivalent both for **augurio**, sooth-saying, and **auguro**, a soothsayer. In the edition of 1598 **augure** is only given as the translation of **augurio**, and it is in this sense that it is used here. The word occurs nowhere else in S." — C. P.

**understood relations**, well-ascertained relations between signs and things signified.

125. **maggot-pies**, magpies; **choughs**, jackdaws. Cf. *Temp.*, II. i. 266.

125-126. Auguries have by these means detected the murderer.

127. **at odds**, contesting; i.e., it was near daybreak.

128. Macbeth suspects Macduff because he did not come to the banquet.

131. **There's not a one**. There is no need to change this expression. Theobald's **thane** and Grant White's **man** are unnecessary; so also is Pope's and Hudson's, **There is not one**, although that is smoother. S. can, however, use colloquialisms.

133. This line is scanned in § 485, "Monosyllables containing a vowel followed by **r** are often prolonged," as **weird**, and referred to with a "perhaps" under § 478, "**Er** final pronounced with a kind of 'burr,'" as **sisters**. Cf. *T. N.*, V. i. 393. Scan the line. Pope omitted **and**, and read **unto** for **to**, which sounds better. **betimes** may be slurred **b'times**, and if we read **unto** for **to**, it will give a very good rhythm.

136-137. **in**. Cf. § 407 for "Double Preposition," and *Cor.*, II. i. 18.

138. **were**, subjunctive = would be; **to** omitted. Cf. § 384.

139. **will**. For ellipses after **will** and **is**, cf. § 405.

140. **scann'd**, examined into critically.

142. **My strange and self-abuse**, my strange self-deception. Cf. II. i. 50.

143-144. He became frightened because he was new to crime.

#### SCENE V.

There is much question as to the genuineness of this scene. Chambers brackets it, as he does the Hecate speech in IV. i. 39-43. Both may be due to Middleton. See Appendix. Note the prevalent iambic measure of the scene.

1. **Hecate**, dissyllabic, as in II. i. 52, III. ii. 41, and *M. N. D.*, V. ii. 391; trisyllabic in *I H. VI.*, III. ii. 64. "Ben Jonson and Milton use the word as a dissyllable." — C. P. Hecate is Proserpina in hell, Diana on earth, Luna and Cynthia in heaven. In the Middle Ages she was the Queen of Witches. Cf. Scot's *Discovery of Witchcraft*, Book III., Chapter 16.

**angrily**, angrily. Cf. *T. G. of V.*, *K. J.*, IV. i. 82, and § 447.

4, 5. These lines refer back to i. 3.

8. If S. had needed her, he would have called her before. This looks like an insertion to explain her previous absence.

10. **which** for "which thing," often parenthetically. Cf. § 271 and references, especially *C. of E.*, I. i. 53.

13. This does not sound like S. Macbeth would stultify himself with any other object in view than "his own ends." Cf. Middleton, *The Witch*, I. ii. (p. 133, Mermaid ed.):—

"I know he loves me not, nor there's no hope on't."

15. **Acheron**, a river of Hades; here, some neighboring pit.

17. This reads like a prediction after the fact, and furnishes still further ground for regarding the scene as an interpolation.

21. Cf. § 498 for this example; perhaps **Unto** for **to**. Pope dropped **and a**, and inserted a comma.

24. **vapourous drop profound**. Perhaps Johnson was right in regarding the **vapourous drop** as possessed of "**profound**, deep, or hidden qualities," virtues useful to witches in their magic arts.

29-33. Another prediction after the fact, closing with the platitude in 32, 33. The words of the Song follow, taken from Middleton, *The Witch*, III. iii. (pp. 166-167, Mermaid ed.):—

#### SONG.

"VOICE [*Above*]. Come away, come away,  
Hecate, Hecate, come away!

HECATE. I come, I come, I come, I come,  
With all the speed I may,  
With all the speed I may.  
Where's Stadlin?

VOICE [*Above*]. Here.

HECATE. Where's Puckle?

VOICE [*Above*]. Here.

And Hoppo too, and Hellwain too;  
We lack but you, we lack but you:  
Come away, make up the count.

HECATE. I will but 'noint, and then I mount.

[*A Spirit like a cat descends.*]

VOICE [*Above*]. There's one comes down to fetch his dues,

A kiss, a coll<sup>1</sup> a sip of blood;  
And why thou stay'st so long,  
I muse, I muse,  
Since the air's so sweet and good.

HECATE. O, art thou come!

What news, what news?

SPIRIT. All goes still to our delight:

Either come, or else  
Refuse, refuse.

HECATE. Now I'm furnish'd for the flight.

FIRE. Hark, hark! the cat sings a brave treble in her own language!

HECATE [*Going up*]. Now I go, now I fly,

Malkin my sweet spirit and I.  
O, what a dainty pleasure 'tis  
To ride in the air  
When the moon shines fair,  
And sing and dance, and toy and kiss!  
Over woods, high rocks, and mountains,  
Over seas, our mistress' fountains,  
Over steeples,<sup>2</sup> towers, and turrets,  
We fly by night, 'mongst troops of spirits:  
No ring of bells to our ear<sup>3</sup> sounds,  
No howls of wolves, no yelps of hounds;  
No, not the noise of water's breach,  
Or cannon's throat, our height can reach.

VOICES [*Above*]. No ring of bells, etc."

34-35. I cannot see the force of the C. P. editors' remark: "From what Hecate says, 'Hark, I am called,' it is probable that she took no part in the song, which perhaps consisted only of the two first lines of the following passage from Middleton;" that is, the song just given. Hecate had finished her song, and then made this remark, which is more like Middleton than S. The scene serves no useful purpose.

<sup>1</sup> embrace. <sup>2</sup> steep, Middleton; steeples, Davenant; so Middleton in Mermaid ed. <sup>3</sup> ears, Hudson, C. P.



Macbeth had already announced his visit to the "weird sisters" in III. iv. 133, and no further intimation of it was needed. See Appendix.

## SCENE VI.

1. Have suited your thoughts, have hit just what you were thinking about.

3, 4. The irony of Lennox's speech emphasizes Macbeth's guilt.

**marry**, a corruption of Mary; crasis of **marry, he**. Cf. § 463, **R** destroys following vowel.

6. If Malcolm and Donalbain killed Duncan, as Macbeth would have us believe, why, Fleance killed Banquo, for he too fled. It merely shows that "men must not walk too late."

8. **who cannot want** [i.e., lack] **the thought** = "who can help thinking." — C. P. There is confusion of thought here, as elsewhere in S. Cf. *K. L.*, II. iv. 140. **Want** = do without; still so used in Scotland, it seems. "The passage as it stands is perfectly good sense, and perfectly good English of S.'s day, as it still remains perfectly good Northern English, or Lowland Scotch of our day." — *Edin. Rev.*, July, 1869, in Furness.

**monstrous** = monstrous. Cf. on I. v. 37, **entrance**, and § 477, "**R** and liquids in dissyllables frequently pronounced as though an extra vowel were introduced."

10. **fact**, deed; i.e., evil deed, often so used in S.

11-13. Bitter irony. Macbeth avenged the murder on the two hirelings of Malcolm and Donalbain.

12. "We suspect that this passage did not come from the hand of S." — C. P. I see no ground for the suspicion. It suits well the irony of the passage. Lennox is speaking in ironical hyperbole all the way through.

14. **Ay, and**; crasis reduces to one syllable.

17. **borne**, managed.

19. **shall not** [have them]. Cf. §§ 101-103 on "**And, or an** = if. When used with subjunctive, **if** is implied in the subjunctive, and **and** = **plus**, more, in addition. Later **if** was added to **and**, as the subjunctive was too weak to express the hypothesis alone."

21. **from broad words**, on account of too free a tongue.

**fail'd his presence**, a causal construction. Cf. III. i. 2 and *K. L.*, II. iv. 144.

25. **holds**, withholds; **the due of birth**, the crown.
27. **of**, by. Cf. 4 above and § 170. Edward the Confessor (1042-1066).
28. **nothing**, not at all.
30. **upon his aid**, for the purpose of aiding him; i.e., Malcolm. Cf. § 191.
- upon his** = 'pon 's, metrically. Cf. § 498, Alexandrines doubtful.
35. **free . . . from bloody knives**, perhaps a transposition.
36. **free honours**, honors freely bestowed.
38. **exasperate**. Cf. § 342, "Participle -ed omitted after **d** and **t**." Cf. *T. and C.*, V. i. 34 and *M. for M.*, II. ii. 154.
39. Scan this line.
41. **me**, the so-called **ethical**, that is, idiomatic, dative. Cf. § 220, "**Me, thee, him**, etc., old datives, often used where we use **for me**, etc."
42. as **who** should say. Cf. § 257, "**Who** for **any one**." Indefinite use of **who**, as in O. E. Abbott thinks S. understood **who** as a relative, for the antecedent can be supplied in all passages where he uses it; but this is not so good an explanation.
43. **clogs**, burdens.
48. **this our suffering country**, this country of ours suffering. Cf. § 419 a, "Transposition of Adjective Phrases." See V. viii. 7, 8, and many other examples.

#### ACT IV. — SCENE I.

BEN JONSON'S *Masque of Queens*, found in Morley's *Ben Jonson's Masques and Entertainments*, may be compared with this caldron scene for many other ingredients in witches' incantations. S. doubtless got them from Scot's *Discovery of Witchcraft* and the folk-lore of the day. The trochaic rhythm of the witches' speeches distinguishes them from the iambic of Hecate's speech (39-43), and supports the view that the latter is interpolated. Chambers brackets it.

1. **brinded**, brindled, brown streaked with black, used especially of cows.

2. **thrice and once**. Editors differ as to whether this is **four** times or **thrice, and once**, separately, as the folios read, **thrice** being separated.

**hedge-pig**, hedge-hog; or urchin. Cf. *Temp.*, II. ii. 5.

3. **Harpier**, possibly a misspelling for **harpy**. "Cf. Marlowe's *Tamburlaine*, 1590, for similar corruption, **harper**, which was corrected later." — C. P.

6. **cold**. Either prefix **the** with Rowe and others, or prolong **cold**, as Abbott, § 484. Other emendations have been proposed. "Perhaps, however, the line is right as it stands, the two syllables, **cold stone**, when slowly pronounced being equivalent to three, as *Temp.*, IV. i. 110, and *M. N. D.*, II. i. 7." — C. P. Both references are given in Abbott, and many others. Cf. I. ii. 5, II. i. 19, 51, and IV. i. 122 (?). The last is better explained as omission of the unaccented syllable before the rhythmical pause.

8. **venom**. "Steevens quotes from the old translation of Boccaccio, 1620, 'an huge and mighty toad even weltering (as it were) in a hole full of poison.'" — C. P. Toads are often referred to as poisonous, in accordance with the folk-lore of the day.

10, 20. Cf. § 504, "Verses of four accents are rarely used by S. except when witches, or other extraordinary beings, are introduced as speaking," with this example.

14. **newt**, lizard. O. E., **efete**; M. E., **evete**, **ewete**, **ewet**; an **ew(e)t** = a newt, by transference of **n**. The reverse process has taken place in **næddre**, a nadder = an adder, and a few other words.

16. **adder's fork**, the forked tongue of the adder.

**blind-worm**, slow-worm.

17. **howlet**, owl, young owl. O. E., **ule**; a misapplication of **h**. Cf. the M. E. poem, *The Owl and Nightingale* (1250), and, for still earlier instances of this misapplication, Layamon's *Brut*, (1200).

23. **mummy**, which was used by witches often. "Egyptian mummy, or what passed for it, was formerly a regular part of the *Materia Medica*." — NARES, in FURNESS. "Pharaoh is sold for balsams," Sir Thomas Browne, *Urn-Burial*, who tells us that Francis I. always "carried mummy with him as a panacea against all disorders." — FURNESS.

**maw**, stomach; **gulf**, gullet, though C. P. explains it, too, as "stomach of voracious animals."

24. **ravin'd**, gorged with prey; though it may mean **ravenous**, passive for active. Cf. II. iv. 28, and *A. W.*, III. ii. 120.

25. **hemlock**. Hemlock, henbane, nightshade, and others are mentioned in Ben Jonson's *Masque of Queens*, as poisonous plants, which witches gather.

28. **sliver'd**, cut, sliced. The yew was reckoned poisonous, says Douce; **eclipses** were always considered unpropitious times for any undertaking.

32. **slab**, thick, slimy. "There is also a verb **slabber**, and an adjective **slabby**; there is no other example of the adjective **slab**; doubtless related to **slobbery**, *H. V.*, III. v. 13." — C. P. Compare for similar idea Gray's *Fatal Sisters*, 16: "Keep the tissuc close and strong."

33. **chaudron**, entrails.

37. **baboon**. Cf. § 492, "Words in which the accent was nearer the beginning than with us."

39. See Textual Notes. The stage direction and the speech of Hecate show signs of Middleton's tampering with the text.

43. Here follows the Song from Middleton's *The Witch*, V. ii. (p. 189, Mermaid ed.): —

#### SONG.

"Black spirits and white, red spirits and gray,  
Mingle, mingle, mingle, you that mingle may.

Titty, Tiffin,  
Keep it stiff in;  
Firedrake, Puckey,  
Make it lucky;  
Liard, Robin,  
You must bob in.

Round, around, around, about, about!  
All ill come running in, all good keep out!"

Compare note from Charles Lamb at foot of p. 190, Mermaid ed., on Middleton's and S.'s witches.

44. **pricking of my thumb**. This is of a piece with nose-itchings, ringing in the ears, etc., as ominous of future events. The Second Witch's speech is found in Davenant's *Macbeth*, but not in Middleton's *The Witch*. In the caldron scene in Middleton, Act V., Scene ii., Firestone, Hecate's son, brings the ingredients, Hecate repeats the charm, the Song given above, and, after the ingredients are all put in the caldron, Hecate, Stadlin, Hoppo, and other Witches, "dance the Witches' Dance, and *exeunt*."

50. **cōnjure**, so accented except in *R. and J.*, II. i. 26, and *Oth.*, I. iii. 105. See on 37 and § 492.

53. **yesty**, frothy, like yeast. Cf. *Ham.*, V. ii. 198.

54. **navigation**, abstract for concrete; how so?

55. **bladed corn**; i.e., wheat before the grains are fully formed. **lodged**, levelled with the ground.

57. **slope their heads**, tumble down flat. "The word **slope** does not occur elsewhere in S.'s dramas, either as substantive or verb." — C. P.

59. **nature's germens**, seeds that produce nature. Cf. *K. L.*, III. ii. 8, and *W. T.*, IV. iv. 490.

60. **destruction sicken**, a strong personification. Explain the figure.

63. **'em**, shortened from **hem**, and unemphatic.

65. **farrow**, litter; a particularly mean sow.

**sweaten**, not found elsewhere. Cf. 344, "Irregular participial formations." It is a weak participle properly, **sweated**, but formed here on the analogy of a strong one.

68. **deftly**, fitly, suitably to the occasion. Upton, *Critical Observations* (1746), quoted in Furness, says: "The armed head represents symbolically Macbeth's head cut off and brought to Malcolm by Macduff. The bloody child is Macduff, untimely ripped from his mother's womb. The child with a crown on his head, and a bough in his hand, is the royal Malcolm, who ordered his soldiers to hew them down a bough, and bear it before them to Dunsinane."

72. **me: enough**, by crasis, **m'enough**.

74. The Apparition struck the chord that was already timidly vibrating in Macbeth's breast.

82. Though he need not fear Macduff, he will take no chances; but by slaying Macduff, put it out of the power of Fate to harm him.

84. Cf. III. ii. 49, for a different use of **bond**.

86. **And sleep in spite of thunder**. A fine idea, but the expression has degenerated into slang.

88-89. **the round and top**, the crown as an emblem of sovereignty.

89. This line may be read as two trimeters, or, by slurring **sovereignty**, reduced to a normal line. Cf. § 468.

93. Birnam is twelve miles from Dunsinane, which is seven miles from Perth. Ritson, in Furness, says: "The present quantity of Dunsinane is right. In every subsequent instance the accent is misplaced."

95. **impress**, compel. Cf. *Ham.*, I. i. 75, for the noun.

96. **bodements**, prophecies. Cf. *T. and C.*, V. iii. 80.

97. See Textual Notes. "Let rebellion's head never rise till, etc."

98. Either **our**, or **your**, as Walker, sounds strange in Macbeth's own mouth, as C. P. well says.

99. **lease of nature**, natural term of life.

102-103. This was the question of most interest to Macbeth, which had been already answered in the first interview with the Witches (I. iii. 67); but it was preying upon his mind, and he insisted on being satisfied.

106. **noise**, music of hautboys (Hoboyes, F<sub>1</sub>); perhaps the same instrument as that now so called. Besides meaning music, **noise** meant also a band of musicians.

110. The sight would necessarily grieve Macbeth's heart, as confirming his worst fears.

*Stage Direction after 111.* **A show of eight Kings**, etc. "Banquo . . . was the ancestor of the Stuart family. . . . Robert II., Robert III., and the six Jameses make up the eight kings." — C. P.

117. **the crack of doom**, the Day of Judgment, forever.

121. **twofold balls**. "The 'two-fold balls' here mentioned probably refer to the double coronation of James at Scone and at Westminster." — C. P.

**treble sceptres**. "The three sceptres of course symbolize the three Kingdoms of England, Scotland, and Ireland" (C. P.); or, as some think, Great Britain, France, and Ireland, the kings of England having claimed to be kings of France from Edward III.'s time.

122. Scan this line. Cf. on 6 and § 484.

123. **blood-bolter'd**, clotted with blood.

125-132. Most probably an interpolation of Middleton's. It is in iambic measure, which is suspicious, and the stage direction is inconsistent with that after 43; for there we have "**Exit Hecate**," and no mention is made of her re-entrance, while here we have "**The Witches dance, and then vanish, with Hecate**," who is not even present.

126. **amazedly**, "in blank perplexity, as if paralyzed by astonishment. Cf. *M. N. D.*, IV. i. 143." — C. P.

127. **sprights**, bad spelling for **spirits**. Cf. **sprites**, II. iii. 60, and III. v. 27. **Sprights** is used in Spenser, *passim*, to rime with

words in **ights**, and this blunder has established itself in the sense of **sprites**, as has the similar one, **delights**, 128, for **delites**; use gives the law to language.

130. **antic round**, antique dance; but the dance is out of place here, and is borrowed most probably from Middleton, *The Witch*, V. ii. (p. 199, Mermaid ed.): —

“Come, my sweet sisters; let the air strike our tune,  
While we show reverence to yon peeping moon.”

Cf. on IV. i. 43 ff.

**ántic**. “Spelt as usual ‘antique’ in the folios. Its modern sense of ‘grotesque’ is probably derived from the remains of ancient sculpture rudely imitated and caricatured by mediæval artists, and from the figures in Masques and Antimasques dressed in ancient costume; particularly satyrs and the like. But it acquired a much wider application. In *T. N.*, II. iv. 3, the word means old-fashioned, quaint. Sometimes it means simply ancient, as *Ham.*, II. ii. 291.” — C. P.

136. **weïrd**. Cf. § 485, with this example, under **ei**.

142. Lennox knew this before. Cf. III. vi. 29, where the Lord had already told him. We have here an inconsistency in time-relation. Compare New Shakspeare Society’s Transactions for 1877–1879 (p. 206), and Christopher North’s *Time-Analysis of Macbeth*, N. S. S. Transactions for 1875–1876 (p. 351 ff.). See Introduction, p. 42.

145. **flighty**, quick; the purpose should be executed at once.

**o’ertook**. Cf. on III. iv. 109 and § 343.

147. **firstlings**, first thoughts of my heart.

151. Scan this line.

153. For metre cf. § 497, “Apparent Alexandrines.”

“That tráce him | in his (*in*’s) líne.”

Why not scan as double trimeter?

155. **sights**. For this **flights** and **sprites** have been suggested, but no change is necessary. **Sights** gives a perfectly intelligible meaning.

## SCENE II.

4. **traitors**. There is difference of opinion as to whether the treason was to his family or to Macbeth, as shown by his flight: the latter is more probable.

6 ff. **Wisdom!** i.e., in Lady Macduff's opinion it was scant wisdom to forsake wife, children, and possessions. He lacked natural affection, and thought only of his own safety; fear predominated over love.

9. **touch**, feeling.

9-11. The truth of this statement may be questioned, but it serves to point the moral, nevertheless.

17. **the fits o' the season**, the critical state of affairs, "the way the wind blows," as we say. Cf. *Cor.*, III. ii. 33.

19. **And do not know ourselves**; i.e., to be traitors.

19, 20. A "very difficult expression" (C.P.), meaning, most probably, when we fear from every rumor, but with no good grounds, and are tossed to and fro on a sea of uncertainty. Cf. *K. J.*, IV. ii. 145.

22. **each way and move**. This has been variously emended, but it had better stay as it is. C.P. suggests: **each way and none**; but **move** = movement, motion (Hudson), and it means "in every direction."

23. Cf. § 399, "Ellipsis of Nominative;" i.e., **it**, with this example.

**shall for will**, as often in S., expressive of future.

24-25. The common aphorism, things are so bad that they must get better.

28, 29. Cf. § 282, "**So (that)**. **That** sometimes omitted," with this example.

29. If I should stay longer, I should give way to tears.

30. Cf. § 478, "**Sirrah**, another and more vehement form of **Sir**;" addressed to inferiors, and so to the child. Cf. III. i. 44.

32. Cf. § 193. **With** here used for **on**. Cf. *R. II.*, III. ii. 175.

34. **lime**, bird-lime. Cf. *Temp.*, IV. i. 246.

35. **gin**, snare. Cf. *T. N.*, II. v. 92.

36. **they**, referring to the snares of various kinds just mentioned, **birds** being the inverted object of **for**. "The boy's precocious intelligence enhances the pity of his early death."—C.P.

37. **for**, in spite of. Cf. § 154.

38. **how** = what; **for** = for lack of, in place of.

40. **me**, dative for myself.

44. i.e., traitor to Macbeth.

47. **swears and lies**, swears allegiance, and proves false to it.



56. **enow**. For this plural compare on II. iii. 5, and *M. of V.*, III. v. 24.
65. I am well acquainted with your rank. Cf. *R. III.*, III. vii. 120.
66. **doubt**, fear, as often. Cf. *K. J.*, IV. i. 19.
67. **homely**, plain.
69. **to fright**, frighten, as often. Cf. *R. II.*, I. iii. 137.
- Cf. § 356, "To originally used with Gerund in -e."
70. **were**, subjunctive = would be.
- fell**. "This word is said to have a Celtic origin." — C. P. Italian, **fello**. Cf. *T. N.*, I. i. 22, "fell and cruel."
72. **Whither** = whith'r, metrically. Scan this line.
75. **sometime**, not distinguished from **sometimes**. Cf. I. vi. 11.
82. **shag-hair'd**, shaggy-haired, rough-haired. See Textual Notes.
83. **fry**, spawn. What figure is used here ?

## SCENE III.

This long scene between Malcolm and Macduff does not add anything to the interest of the drama, and seems to be inserted to fill up time, and to bring to Macduff the news of the murder of his wife and children. It is founded on Holinshed.

3. **mortal**, deadly, as in III. iv. 81. Cf. *K. J.*, III. i. 259.
4. **bestride our down-fall'n birthdom**, defend our unfortunate country against the usurper. "**birthdom** here does not, as we think, signify 'birthright,' but 'the land of our birth.'" — C. P. Cf. 2 *H. IV.*, I. i. 207.
6. **heaven . . . it**; i.e., the sky, which resounds with the blows, and utters like sounds of pain; the pathetic fallacy. Cf. *Temp.*, I. ii. 4. Cf. § 283, "So before **that** frequently omitted." Cf. on I. ii. 58.
8. Scan this line. syllable changed to syllables by Pope. For **dolour**, cf. *R. II.*, I. iii. 257.
10. **to friend**, as a friend. Cf. § 189, "To equivalent to 'ap-position.'" Latin, **habemus Deum amico**.  
"The King had no port to friend." — CLARENDON'S *History*, 7.
11. **what . . . it**. Cf. §§ 242-243, "Pronoun inserted, etc.," and *R. II.*, V. v. 18.
12. **whose sole name**, whose name alone.

14. Scan this line.

15. **and wisdom**, ellipsis of **it is**. Cf. § 403. Various emendations have been proposed. C. P. says: "There is certainly some corruption of the text here. . . . Perhaps a whole line has dropped out."

16. **lamb**. Malcolm was the lamb that Macduff was to offer up.

19, 20. **recoil**, may give way to evil at an imperial command.

21. **transpose**, change. Cf. *M. N. D.*, I. i. 233.

23. **would**, where we use **should**. Cf. on I. vii. 34 and § 331 for Abbott's explanation; but we now certainly use **should** in such sentences.

24. **grace**, goodness, which must still look like itself. Why had Macduff lost his hopes?

26. **rawness**, haste. This abandonment of wife and children naturally suggested doubts to Malcolm, for it was a most unnatural thing to do. Was it patriotism that led Macduff to do it?

27. **motives**; i.e., of affection. Cf. *T. of A.*, V. iv. 27.

29. **jealousies**, suspicions; other plurals probably by attraction.

30. Scan this line. Cf. § 454 on "Extra syllable before a pause."

33. To what does **thou** refer?

34. **affeer'd**, confirmed. "O. F., **affeurer**; Low Latin, **afforare**, to fix the price of a thing." — SKEAT.

37. **to boot**, an early use of a very common expression. In O. E. laws **tō bōte** = as a penalty, and so as a recompense; hence, in addition. Cf. 2 *H. IV.*, III. i. 29.

40, 41. **it . . . her**, change of gender to avoid the use of the rare **its**; **withal**, besides.

43. **England**, Edward the Confessor. Cf. *K. J.*, II. i. 52.

47. **shall**, where we use **will**, as often. Cf. § 315.

49. **What** = who. Cf. § 254 and V. vii. 2.

50. Malcolm will test Macbeth as far as possible. There is too much of it.

51. **grafted**, ingrafted.

55. **confineless**, boundless, unlimited. Not used elsewhere.

57. **top**, excel. Scan this line.

58. **luxurious**, lecherous, as always in S.

"In the modern sense we find it as early as Beaumont and Fletcher, and in Milton it has always either the modern sense, or that of 'luxuriant.'" — C. P.

64. **continent**, restraining. Cf. *L. L. L.*, I. i. 262.

66. **such an one.** Cf. III. iv. 131, and IV. iii. 101, **such a one.**

Scan this line. It has been proposed to omit **boundless**, but this is unnecessary.

67. **nature**, natural disposition.

71. **convey**, secretly enjoy.

72. **hoodwink**, blind, deceive. Cf. *A. W.*, III. vi. 26.

**the time**; i.e., the people of the time. Cf. I. v. 61, and I. vii. 81.

78. **staunchless**, unquenchable, insatiable.

80. **his**, this one's. Cf. § 217, "**His** used like **hic**."

81. The more I should have, the more I should want.

84. Macduff thinks avarice worse than lust.

86. **summer-seeming**, appearing only in the summer of youth; "befitting, or looking like, summer." — C. P.

87. **sword**, cause of death.

88. **foisons**, plenty. Frh., **foison**; Latin, **fusionem**, a pouring-out. Cf. *Temp.*, IV. i. 110.

"The word is still used in the south of England for the juice of grass, and in Scotland for the sap of a tree." — C. P.

89. **mere own**, very own. Cf. § 15, "**mere** = unmixed with anything; hence, intact, complete." Latin, **merus**, pure.

**portable**, supportable, endurable. Cf. *K. L.*, III. vi. 115.

90. **with other graces weigh'd**, counterbalanced by your virtues.

93. Scan this line. Cf. § 492, and *T. and C.*, III. iii. 150.

96. **several**, separate, as often.

97. Scan this line.

99. **uproar**, upset by causing disturbance; used only here.

104. **untitled**, lacking a legal title.

**bloody-scepter'd.** Some take this with **nation**; others, with **tyrant**: the latter seems best.

105. **wholesome**, prosperous.

106. **since that.** Cf. 287, "**That** as a conjunctive affix."

108. **blaspheme his breed**, slander his descent.

111. She died to earth, but lived to heaven every day. Cf. *1 Cor.* xv. 31, "I die daily." Scan this line, and cf. § 480 on prolongation of monosyllables. See-Textual Notes.

114 ff. Malcolm now shows that he has been simply testing Macduff's sincerity.

**passion**, emotion, as often.

117. Scan this line.

118. **trains**, stratagems, devices. Macbeth had evidently tried before to tempt Malcolm back.

119, 120. Prevents him from believing every comer.

122. **and**, a weak ending. Cf. II. i. 13. These are the only two well-defined examples of weak endings in the play, and they help to determine its chronological position.

123. Take back what I have said.

133. **here-approach**. Cf. § 148, **here-remain**, and § 429 on adverbial compounds.

134. **Siward**, son of Beorn, Earl of Northumberland. He "rendered great service to King Edward in the suppression of the rebellion of Earl Godwin and his sons, 1053." — C. P.

135. **at a point**, equipped, prepared.

136. **goodness**, success; a wish, with the auxiliary omitted.

137. **warranted quarrel**, one that has abundant justification. As the quarrel is just, success should follow. Scan this line.

140-159. This is probably an interpolation. It does no good, and interrupts the progress of the action. It may have been written by S. to please James I., and inserted just before a representation at Court, as C. P. editors think; but that does not justify it. He found authority for it, however, in Holinshed.

141. **there are a crew**, plural verb with collective noun.

142. **stay**, await; **convinces**, exceeds, overpowers.

144. **sanctity**, holiness, and so virtue.

145. **presently**, immediately, as often in S.

146. **evil**, king's evil, scrofula. The superstition that kings could heal this disease by a touch long prevailed. Dr. Johnson was taken to Queen Anne to be touched for it in 1712. — C. P.

"As late as 1745 Prince Charles at Holyrood touched a child for the evil." — ROLFE.

148. **here-remain**. Cf. 133, **here-approach**, and § 429.

149. **solicits**, prevails by solicitation; i.e., prayer.

150. **strangely-visited**, peculiarly affected.

152. **mere**, very. Cf. on 89 and § 15.

153. **golden stamp**, coin. An angel, equal ten shillings, was used before Charles II.'s time, but he had a special medal struck for the purpose. "The identical touch-piece which Queen Anne hung around the neck of Dr. Johnson is preserved in the British Museum." — C. P.

154. **prayers.** A form of prayer for this service was inserted in the Prayer-Book in 1684, but omitted in 1719. — C. P.

155. The power descended by succession.

157. This addition to the power of healing is taken from Holinshead's *Chronicle*.

159. **speak him**, declare him to be. Cf. *Temp.*, II. i. 207.

160. Ross is recognized by his dress.

163. **the means that makes.** Cf. on II. i. 61 and § 333. **means** is, however, used as a singular. Cf. *W. T.*, IV. iv. 89.

166-167. **where nothing**, where no one but he who knows nothing.

170. **a modern ecstacy**, an ordinary emotion. Cf. *A. W.*, II. iii. 2.

171. **for who.** "Who for whom." § 274, with this example.

173. **or ere**, possibly a reduplication. **or**, O. E., *aēr* from \**ār*; M. E., *ar*, **or**, *er*, = ere, before; **ere** is not for *e'er*, ever, though it is so used in S.'s *Sonnets*, 93, 133; and **or ever** in *Ps.* lviii. 8 (Prayer-Book version), and *Dan.* vi. 24. Cf. *Temp.*, I. ii. 11 and § 131. **Ever** may have been substituted for **ere**.

174. Scan this line. **nice**, exact, minute.

175. Because it is already stale.

176. **teems**, produces.

177. **children** = **child(e)ren**. Cf. I. v. 40 and § 477.

178-179. **peace.** Note the paronomasia in this word. Cf. *R. II.*, III. ii. 127-128.

183. **were out**, had taken up arms.

184. **therather.** On **the** with comparative, cf. on III. i. 25 and § 74.

185. **for that.** Cf. on 106 and § 287; also § 288, "Origin of **that**;" here it is demonstrative, or an abridgment of **for that that**; O. E., **for thām the**.

188. **dooff**, do off, lay aside. Cf. *1 H. IV.*, V. i. 12. Used metaphorically here and *R. and J.*, II. ii. 47. — C. P.

189. **hath**, a light ending; i.e., auxiliary in final accented place.

191. **none.** Cf. on 15 and § 403 for ellipsis.

194-195. Hudson rightly says: "Present usage would here transpose **should** and **would**;" but S.'s usage was different from present usage, and in accordance with that of other Elizabethan writers. He was not tied down by the modern grammar-made rules, which are not in accordance with the usage of the older language. Cf. § 329 on "**Would** for **will**, **wish**."

195. **latch**, catch. O. E., *læccan*; M. E., *lacchen*.

196. **fee-grief**, grief owned in fee by one person.

198. **but, that** does **not** share some woe in it; a common use of **but** after a negative.

202. **possess**, cause them to possess. Cf. *M. W.*, I. iii. 110.

204. Ross had delayed this announcement, gradually leading up to it, in order to give Macduff time to prepare for it.

206. **quarry**, dead game, especially deer. Cf. *Cor.*, I. i. 202.

210. **o'er-fraught**, over-burdened. Silent grief is more oppressive than that which finds utterance in words. Cf. on 154 and § 200 for omission of preposition; also *M. A.*, III. i. 4.

212. **must**, is, or was, destined to be; had to be. Cf. § 314.

216. "The words would be tame if applied to Malcolm, as Malone takes them," though cf. *K. J.*, III. i. 91. — C. P. It is better to take them as applying to Macbeth, with C. P., Deighton, and Manly; but Hudson, Rolfe, and Chambers prefer to apply them to Malcolm.

220. **dispute it**, contend against it. Cf. *R. and J.*, III. iii. 63.

221. Struggling against his grief could not prevent him from feeling it.

224-227. Macduff realizes, when too late, the perils to which he had exposed his wife and children by abandoning them to Macbeth's vengeance.

225. **naught**, vile, worthless thing. Cf. *R. and J.*, III. ii. 87.

229. **convert**, change, intransitive use. Cf. *R. II.*, V. iii. 64.

232. **intermission**, delay. Cf. *M. of V.*, III. ii. 201.

**front to front**, face to face.

235. **Heaven forgive him too!** "Put him once within reach of my sword, and if I don't kill him, then I am as bad as he, and may God forgive us both." — HUDSON.

**tune**. Rowe's excellent emendation for **time**, F<sub>1</sub>.

**manly** is used adverbially. § 447, "**Ly** found with noun, and yet not appearing to convey an adjective meaning," with this example. Cf. *Ham.*, I. ii. 202.

237. We have nothing to do but take our leave of the king, or get his permission to set out.

238. **is ripe for shaking**, as fruit ready to fall.

239. **put on their instruments**, urge on the tools of their avenging justice; namely, Malcolm, Macduff, and their forces. Cf. II. iv. 10, III. i. 80. Scan this line.

240. Possibly this is an ancient proverb.

## ACT V.—SCENE I.

4. **Since his majesty went into the field.** C. P. suggests that “Macbeth had taken the field to suppress the native rebels, . . . and that the arrival of their English auxiliaries had compelled him to retire to his castle at Dunsinane.”

5. **nightgown**, dressing-wrapper as we should call it. Cf. on II. ii. 70.

10. **effects**, acts. Cf. *K. L.*, II. iv. 182.

11. **slumbry agitation**, agitation during sleep; “not used elsewhere by S.”—C. P. § 450, “**Y** appended to a noun to form an adjective,” with this example.

21. **close**, concealed. Cf. *J. C.*, I. iii. 131.

26. **sense is**, Rowe’s emendation for **sense are**, *F*<sub>1</sub>. Cf. on II. iv. 14; **horse**’, as some read. Cf. *Sonnet* 112, 10, and § 471.

32. **Yet here’s a spot.** Lady Macbeth’s first utterance accompanying her action shows that the blood-stain had burnt into her soul, and a little water had failed to clear her of the deed, however indifferent she was before.

37. **Hell is murky!** “Her recollections of the deed and its motives alternate with recollections of her subsequent remorse and dread of future punishment.”—C. P.

38. Referring to Macbeth’s hesitation to commit the crime.

40. Duncan’s murder makes the first impression.

**Yet who would have thought the old man to have had.** A common construction in S., but ruled out by modern grammarians. Cf. § 360 on “**Infinitive, Complete Present**,” used after verbs of hoping, intending, etc. Cf. *Ham.*, V. i. 268; *Cymb.*, III. vi. 48; *M. A.*, II. i. 261.

43. Lady Macduff’s murder increases the impression.

46. Referring to Macbeth’s vision of the Ghost of Banquo, III. iv. 60–68.

51. Compare Verplanck, in Furness, on **the smell of blood**.

54. **sorely charged**, oppressed with its recollections.

61. **those which . . . who.** § 266, “**Which**, like **that**, is less definite than **who**,” with this example. **Who** = **qui**; **which** = **qualis**.

64. Banquo’s murder also haunts her dreams.

67. A recurrence to the knocking at the gate in ii. 2, *ad fin.*

71. **directly**, immediately.

74-75. She has betrayed herself, and the doctor cannot heal her.

77. **annoyance**, injury to herself.

79. **mated**, confounded, struck dead. "The word, originally used at chess, from the Arabic **sháh mât**, the king is dead, whence our 'checkmate,' became common in one form or other in almost all European languages." **amated** occurs in Fairfax's *Tasso*, Book XI., stanza 12, "Stood hush'd and still, amated and amazed." — C. P.

## SCENE II.

This is a transition scene, serving to make known the arrival of the English force near the castle of Dunsinane, where Macbeth was.

3. **dear causes**, deep provocations.

5. **the mortified man**. C. P. gives Warburton's conjecture, "a religious," "an ascetic," but aptly suggests: "May it not mean 'the dead man' ? 'mortified' in the literal sense." This seems to be the true meaning, allowing for the hyperbole. Even a dead man would be aroused to blood and arms by such provocations as Malcolm and Macduff had. I see no ground for the superstition of a bleeding corpse.

8. **file**, list, as in III. i. 94.

10. **unrough**, beardless. Cf. *Temp.*, II. i. 250.

11. **protest**, proclaim, display.

15-16. Control his dissatisfied followers. Cf. *T. and C.*, II. ii. 30.

18. His nobles continually revolt as retribution for his own treachery. **faith-breach** is not found elsewhere in S.

23. **pester'd**, hampered, and so troubled.

**to recoil**, for recoiling. § 356, "Infinitive indefinitely used." Cf. *T. of S.*, III. iii. 27.

27. **medicine**. What figure is this ? Cf. *A. W.*, II. i. 75.

28. **him**. To whom is reference made ?

30. **sovereign**. What play upon this word ? Cf. *Cor.*, II. i. 127.

## SCENE III.

3. **taint**, become infected ; intransitive use.

5. **mortal consequences**, happenings to man.

**me**, dative. On metre, § 496, "Apparent Alexandrines from



non-observance of contractions," with this example; **consequences** is dissyllabic, § 471. But compare Walker, in Furness.

7. **power upon.** Cf. III. i. 17, *A. and C.*, I. iii. 23, and § 191.

8. "Gluttony was a common charge brought by the Scotch against their wealthier neighbors."—C. P.

9. **sway by**, are directed by, according to most editors; but also, rule by.

10. **sag**, bend, as a beam in the centre when supporting too great a weight; in very common use.

This whole speech of Macbeth shows his perturbation of mind, and a disposition to bolster up his spirits by relying upon the predictions of the weird sisters.

11. **loon**, rogue, worthless fellow. Cf. *Oth.*, II. iii. 95, **lown**.

12. **goose look**, silly look of fright.

13. **There is.** Cf. on II. iii. 131, IV. iii. 163, and § 335.

15. **lily-liver'd.** A white liver is the sign of a coward. Cf. *K. L.*, II. ii. 18.

**patch**, fool. "Florio gives '**Pazzo**, a foole, a patch, a mad-man;'" but cf. *M. N. D.*, IV. i. 237, "where Bottom says: 'Man is but a patched fool.'"—C. P. Cf. also *M. N. D.*, III. ii. 9, and *M. of V.*, II. v. 45.

16. **linen cheeks**, cheeks white as linen. Cf. *H. V.*, II. ii. 74.

17. **whey-face**, face white as whey; all these expressive of fear.

20. **push**, attack about to be made upon him.

21. See Textual Notes. If we read **chair**, we should read **dis-seat**; but **cheer** and **dis-ease** seem preferable, and involve less departure from the Folios. He stakes all on this throw, which will permanently **cheer** him or at once **dis-ease** him. Compare Furness, and especially his own Note (pp. 268-269): "**Dis-ease** is the logical antithesis to **cheer**, and used with no little force in the earlier versions of the New Testament. In *Luke* viii. 49 (both in Cranmer's Version, 1537, and in the version of 1581), 'thy daughter is dead, dis-ease not the master.'" "

22. There is no good reason for Dr. Johnson's change of **way** to **May**; **way of life** = life; **May of life** is too rhetorical for S., though C. P. says: "Very probably S. wrote 'May,' but we have not inserted it in the text, remembering with what careless profusion our poet heaps metaphor on metaphor." Cf. *R. II.*, III. iv. 48, 49.

23. **sear**, sere, dry, withered, as leaves that have turned yellow

in the fall. This might possibly countenance **May**; May has turned to November.

27. **mouth-honour**, honor from the lips, not from the heart.

28. **fain deny**, gladly refuse. Cf. III. iv. 128. Macbeth realizes his forsaken condition as the consequence of his crimes, which demanded curses both loud and deep, if those who uttered them in low tones had not been afraid of the usurper.

32. This was all that was left for him to do, and he puts on a bold face.

35. **more**, **moe** in  $F_1$  as often before a plural noun. Cf. *R. II.*, II. i. 239 and *M. of V.*, I. i. 108.

**skirr**, scorn; used only here and in *H. V.*, IV. vii. 64.

38. **thick-coming**, crowding thickly upon one another.

40. **Thou**. On use of **Thou**, see § 231, "**Thou** used (1) of affection to friends; (2) to servants; (3) contempt to strangers; archaic, and used (4) in higher poetic style, and in prayer, like German **Du**, French **tu**." Cf. 37 and 57, **your**.

40-45. A grand passage in the mouth of some one else.

43. **oblivious**, causing forgetfulness; proleptic use. Cf. I. iii. 74.

44. **stuff'd . . . stuff**. "This can hardly be right. One or other of these words must be due to a mistake of transcriber or printer." — C. P. This may be, but S. is fond of such plays upon words, even in serious passages. Various conjectures have been made.

46. **I'll none of it**, omission of verb. Cf. *Prov.* i. 25.

50. **cast**, examine; diagnose the condition of his kingdom.

52. **purge**, cleanse. Cf. III. iv. 76.

53. **would** for present **should**, as often.

54, 58. **it**, his armor, which he puts on and pulls off again.

55. **senna**, **Cyme**,  $F_1$ . "In Cotgrave it is spelt *sene* and *senne*, and defined to be 'a little purgative shrub or plant.' By **caeny**, the editor of  $F_2$  meant the same thing." — C. P.

This disjointed speech of Macbeth shows still further his perturbed condition of mind; he goes forth to fight.

#### SCENE IV.

2. **That**, on which, when. § 234, "**That** for because, when. **That** represents different cases of the relative, and may mean in that, for that, because (**quod**), or at which time (**quum**)."

6. **discovery**; that is, by scouts. Cf. *K. L.*, V. i. 53.

8. **no other but**, no other thing except that. Cf. § 12, "Use of **other** as a singular pronoun," with this example; and § 127, "**But** in the sense of **except** frequently follows negative comparatives, where we should use **than**." Cf. *Ham.*, II. ii. 56 and *Cor.*, I. ii. 18.

10. **setting down before it**, besieging it. Cf. *Cor.*, I. ii. 28.

11. **given**. Various conjectures have been made here. Dyce and Hudson read *ta'en*, which is the best of them. C. P. says: "The passage, as it stands, is not capable of any satisfactory explanation."

12. **more and less**, greater and less, those of high and low rank. Cf. 2 *H. IV.*, I. i. 209.

14. **censures**, decisions. Let our decisions await the result of the battle; then we can tell better about it. Let us not relax our efforts by trusting to revolt.

18. **owe**. Almost all editors take this in the modern sense, as antithesis to **have**; but Steevens says, **possess**.

19, 20. There is no use in speculating on the issue; strokes must decide it. Scan line 19.

#### SCENE V.

5. **fore'd**, reinforced. Cf. *T. and C.*, V. i. 64.

6. **dareful**, in the open field; its only use in S.

11. **fell of hair**, hairy scalp. Cf. *K. L.*, V. iii. 24.

12. **treatise**, story. Cf. *M. A.*, I. i. 317.

14. **direness**, things direful; abstract for concrete.

15. **start**, startle. Cf. *A. W.*, V. iii. 232.

17. **should**. Does this mean **ought to**, or **was bound to**?

"The complete calmness and apparent indifference with which Macbeth receives the news of his wife's death prove that his crimes and desperation had made him as incapable of feeling grief as fear."  
— C. P.

18. **word**, utterance; i.e., that the queen is dead. Cf. *R. II.*, I. iii. 152.

19-23. Day follows day to the end of time, and fools have died on each one of them.

23. **dusty**, suggested probably by the Burial Service, "dust to dust." Theobald's **dusky**, as C. P. says, "seems too feeble an epithet to describe the darkness of the grave."

25. "Other references to the stage may be found, I. iii. 128, and II. iv. 5, 6 of this play. Cf. also *T. and C.*, I. iii. 153." Cf. also *A. Y. L.*, II. vii. 139 ff., the *locus classicus*.

26-28. **tale**, etc., mere idle words with no meaning in them. This speech is very pessimistic.

31. **should**, ought to. § 323, "**Should for ought.**" say, affirm.

34. **methought**, it seemed to me; impersonal. Cf. § 497 on use of impersonal verbs in Elizabethan English.

37. **this three mile**, used as one whole; the singular **mile** with numerals is not uncommon. Cf. *M. A.*, II. iii. 17, and *1 H. IV.*, III. iii. 54.

40. **cling**, wither, shrivel; generally used intransitively.

**sooth**, truth. O. E., **sōth**.

41. The fulfilment of the prophecy staggers Macbeth.

42. **pull in**; i.e., rein in, check, according to editors. Why not **pull back** in my resolution, falter?

49. **awearry**, of-wery, tired out. Cf. *J. C.*, IV. iii. 95, and *M. of V.*, I. ii. 2. § 24 (3), "**A** used as prefix of participles and adjectives."

50. **estate**, order. I wish the elements were dissolved.

51. **wrack**, old spelling of **wreck**, destruction.

52. **harness**, armor, as often. Cf. *1 Kings* xxii. 34.

#### SCENE VI.

1. **leavy** is in the Folios, but many editors change it to **leafy**.

2. Holinshed makes Siward Malcolm's grandfather, Duncan having married his daughter.

4. **battle**, battalion, division of the force. Cf. *K. J.*, IV. ii. 78.

5. **to do**, active for passive. § 359, "Infinitive active where we use passive, especially common in 'what's to do?'"

7. **Do we**, condition. Cf. § 364 for Subjunctive used optatively or imperatively.

10. **harbingers**, forerunners. Cf. on I. iv. 45.

#### SCENE VII.

1, 2. **stake**, to which the bear was tied in bear-baiting. Macbeth is compelled to fight it out.

**What's he.** § 254, "**What for who,**" with this reference.

7. **any is**, any that is. § 244, "Omission of Relative. The Relative is frequently omitted, especially where the antecedent clause is emphatic and evidently incomplete." This is common in S. Cf. *M. of V.*, I. i. 175.

9. **fearful**, to be feared, terrible; passive use.

17. **kerns**, originally light-armed troops; here, common soldiers generally. Cf. on I. ii. 13.

18. **staves**, spear-shafts.

**either** = eith'r, monosyllabic; but cf. § 466 on **th** and **r** softened, with this example under **either**.

**thou** lacks predicate; perhaps "come" is to be supplied.

20. **undeeded**, not used for any deeds of valor.

21. **clatter**; its only use in S.

22. **bruted**, announced. Cf. *Ham.*, I. ii. 127.

24. **gently render'd**, quietly surrendered.

27. **itself professes**, inversion.

28. **is to do**. Cf. on 5 and § 359; also § 405 on "Ellipses after **will** and **is**." See V. viii. 64.

29. **strike beside us**, strike on our side. C. P. says, "deliberately miss us," and compares 3 *H. VI.*, II. i. 129; so Schmidt, "strike the air;" but this is not likely here. I prefer the explanation of Delius, in Furness: "This refers to Macbeth's people who had gone over to the enemy." The foes with whom they had met fought on their side.

## SCENE VIII.

Scenes vii. and viii. form one scene in the Folios. Most modern editors divide it at this point.

1. **the Roman fool**, "Referring either to Cato or to Brutus, or to both. Cf. *J. C.*, V. i. 101."—C. P.

2. **lives**, living persons. Cf. on I. v. 5, and II. i. 60, for **whiles**.

4. **Of all men else**. **Else** is superfluous and illogical. Cf. § 409, "Confusion of two constructions in superlatives," with this example.

7. **bloodier**. Cf. § 419 *a*, "Transposition of adjective phrases," with this example.

9 **easy**. For the use of adjectives as adverbs, cf. II. iii. 143 and § 1.

**intrenchant**, that cannot be cut. Cf. § 3. Cf. *Ham.*, I. i. 146, and IV. i. 44.

12. **must not**, a strong negation.

13. **Despair**, without preposition. Cf. § 200.

14. **angel**, evil angel, the Devil. Cf. 2 *H. IV.*, I. ii. 186.

**still**, always. Cf. § 69.

17. This information weakens Macbeth's courage.

18. **my better part of man**, the better part of my manhood. Cf. § 423, "Transposition of Noun-clauses."

20. **palter**, equivocate. Cf. *J. C.*, II. i. 126, and *T. and C.*, II. iii. 244.

24. i.e., live to be exhibited as a show and gazing-stock.

26. **painted upon a pole**; i.e., painted upon a cloth, and the cloth hung upon a pole, as a sign.

32. **the last**, the last chance; fight to the last.

34. **him**. There is no need of Pope's correction **he**. § 208, "**Him** for **he**," with this example.

After 34 the stage directions of the Folios are inconsistent. C. P. says: "This points to some variations in the mode of concluding the play. In all likelihood S.'s part in the play ended here. In modern times we believe it is the practice for Macduff to kill Macbeth on the stage."

36. **go off**, die; a euphemism.

40. **but**. Cf. § 130, "Redundant use of **but**," with this example.

41. **The which**. Cf. § 270, "**The** used because **which** is an indefinite adjective, and makes it more definite." Scan this line, and see § 470 for contraction of **prowess**.

43. **But**, used after a negative = **but that**. § 127, "**But** = except, frequently follows negative comparatives where we use **than**," with this example.

44. **cause of sorrow**, pleonastic use for **sorrow**.

50. **his knell is knoll'd**, he is dead, and that ends it.

51. This is too Roman-like to be natural.

52. **parted**, departed, died. Cf. *H. V.*, II. iii. 12. **Score**, debt to nature. "This account of the death of Siward's son is taken, not like the rest of the incidents of the play, from Holinshed's *History of Scotland*, but from the same writer's *History of England*." — C. P.

54. **stands**. "Holinshed says that Macduff set the head upon a pole and brought it to Malcolm." — C. P.

55. **the time.** Cf. on I. v. 61, and IV. iii. 72.

56. **pearl**, if retained, is used collectively: but that sounds strangely; **pearls** would be better; **pearle**,  $F_1$ , may be a misprint for **pearls**, as the plural is needed. Rowe suggested **peers**, which White approves.

57. The plural in this line shows that **pearl** should be **pearls**.

58. **desire aloud**, desire to cry aloud; it is elliptical.

60. **expense**, the cognate accusative.

61. **your several loves**, the love of each of you to me.

64. **what's more to do.** Cf. on V. vii. 28 and § 405.

65. **planted newly**, done at once.

68. **producing forth**, bringing out of their hiding-places.

70. **self and violent hands**, her own violent hands. Cf. *R. II.*, III. ii. 166 and § 20 on use of **Self**.

71. **what needful else**, what else is needful.

72. **the grace of Grace.** Cf. *A. W.*, II. i. 163.

74. **one.** Abbott says (§ 80): "**One** probably pronounced by S. not **won** but **un**," with this example; but this is improbable. **One**, O. E., **ān**, M. E., **ōn**, **ōne**, is long, and both **one** and **Scone** were most probably pronounced with a long **ō**. Cf. on II. i. 49, and III. iv. 131.

75. **Scone.** Cf. on II. iv. 31.

Compare Furness (pp. 299, 300) for quotations from Johnson, Steevens, Campbell, and Hallam. With his usual moralizing, Dr. Johnson says: "The passions are directed to their true end. Lady Macbeth is merely detested, and though the courage of Macbeth preserves some esteem, yet every reader rejoices at his fall." While this is true with respect to Macbeth, it admits of question whether Lady Macbeth is "merely detested." What do you think about it?

---

## APPENDIX.

### INTERPOLATIONS IN "MACBETH," AND MIDDLETON'S SUPPOSED SHARE IN THEM.

---

AT the close of the Introduction to this play, brief reference was made to the assumed "interpolations in *Macbeth*," and to Middleton's play of *The Witch*, which was supposed to be some years later than Shakespeare's *Macbeth*, its exact date being unknown. These interpolations deserve a closer consideration; and if certain passages are interpolated, can we discover the interpolator?

Hudson remarks (Appendix to school edition of *Macbeth*, "Shakespeare and Middleton," p. 169): "Every one ripely conversant with Shakespeare's manner, and thoroughly at home in his idiom of thought and language, especially in his peculiar mode of conceiving and working out character, must, I think, have at least a dim sense, if not a clear perception, of disharmony and incongruity in certain portions of this tragedy." He had long had such a feeling, especially in respect to the contrast between the *Witch-speeches* in Act I., Scene iii., before Macbeth and Banquo enter, and after they enter; and in Act I., Scene ii., he felt "that either Shakespeare assumed a style not properly his own, or else that another hand than Shakespeare's held the pen." But the theory of interpolation by Middleton was not broached until Clark and Wright published



the Clarendon Press edition in 1869; and Hudson agrees in the main with most of their conclusions. The C. P. editors say (Introduction, p. xii.): "On the whole, we incline to think that the play was interpolated after Shakespeare's death, or at least after he had withdrawn from all connection with the theatre. The interpolator was, not improbably, Thomas Middleton, who, to please the 'groundlings,' expanded the parts originally assigned by Shakespeare to the weird sisters, and also introduced a new character, Hecate. The signal inferiority of her speeches is thus accounted for."

So, too, Mr. Fleay (*Shakespeare Manual*, Part II., Chapter X., p. 245), in his essay on *Macbeth*, says: "Were it not that I have the high authority of the Cambridge editors [Clark and Wright] to countenance me in my main theory of this play, I should almost fear to produce it," on account, as he adds, of the popular prejudice against such a hypothesis, which is, that *Macbeth*, in its present state, is an altered copy of the original drama, and the alterations were made by Middleton. Fleay first condenses the argument of Clark and Wright, and goes somewhat further than they do, but he does not reject the "Porter" part (Act II., Scene iii.). Before noticing the specific portions of the play thought to be interpolated, it is necessary to notice the *two songs* given by their first lines in the stage directions after III. v. 33, and IV. i. 43. These songs are found in full in an edition of *Macbeth* published in 1673, which is otherwise a reprint of the *First Folio* text, and in Davenant's edition of 1674, "with all the alterations, amendments, additions, and New Songs, as it is now acted at the Duke's Theatre" (see Furness, p. 303); and Clark and Wright state that they were thought to be by Davenant, until a copy of Middleton's play, *The Witch*, was discov-

ered by Steevens in 1779 (though Dyce says that Reed had copies of the play privately printed in 1778), and there they stand in full. A few other passages (some half-dozen are mentioned by the C. P. editors) show similarity to passages in *The Witch*; so that Steevens held that Shakespeare had copied from Middleton, but Malone, after concurring in this view, later refuted it at length. The songs were not printed in full in *Macbeth*, because, as Hudson suggests, they "were presumed to be so well known to the actors of the play in the form it then had [1623], that a bare indication of them was enough."

The date of Middleton's play is not known, but he lived until 1627; and it is now thought that it was written about 1615-1616, after Shakespeare's retirement from the stage, if not after his death, hence after the original form of *Macbeth*.<sup>1</sup>

<sup>1</sup> Cf. Middleton, Mermaid Series, vol. ii., p. viii., *ad fin.* The editor of this edition, Mr. Havelock Ellis, says: "*The Witch* has been included in the present volume chiefly on account of its witch-scenes. They are interesting for their own sake, and also for comparison with the corresponding scenes in *Macbeth*. The old controversy, as to Shakespeare's debt to Middleton, or Middleton's to Shakespeare, has died out. It seems now to be generally agreed that there was no debt on either side, but that subsequent adapters interpolated portions of Middleton's play into Shakespeare's. Putting aside the witch-scenes, this play is certainly not above Middleton's average level of excellence." And again (p. 117): "the main interest of the play centres around the witch-scenes, and their relation to *Macbeth*. This problem has given rise to a multitude of theories. It seems most probable that *The Witch* was the later play; that Middleton was to some extent inspired by Shakespeare, and that the players subsequently interpolated fragments of *The Witch* into *Macbeth*." I see no reason why Middleton should not have been the interpolator.

So, too, Mr. Bullen, in the Introduction to his edition of Mid-

These songs have been noticed by Fleay in an article in *Anglia*, VII., 128, along with two others found in the edition of 1673, and in Davenant's edition of 1674, inserted in Scene v. of Act II, which scene was added by Davenant.<sup>1</sup> Now, with respect to the interpolations, the C. P. editors say (p. ix.): "We are persuaded that there are parts of *Macbeth* which Shakespeare did not write, and the style of these seems to us to resemble that of Middleton;" and they specify them as follows:—

ACT I., *Scene ii.*, on ground of slovenliness of the metre, bombastic phraseology of the sergeant, and inconsistency of what is said about the thane of Cawdor. They, however, allow that some lines of this scene are Shakespeare's, as 11

Middleton's works, says (vol. i., p. lviii.): "The players dealt with Shakespeare's text as with any ordinary playwright's; they saw an opportunity of giving more 'business' to Hecate and the witches by conveying passages from Middleton, and they were indifferent to the fact that they were degrading Shakespeare's creations. It is only, I repeat, in the incantation scenes that there is any resemblance between Middleton's poor play and Shakespeare's masterpieces. Yet, strange to relate, there have been found in our own day scholars who have proposed to hand over to Middleton some of the finest passages in *Macbeth*. It will be enough for me to say that there is not a shadow or tittle of evidence, whether internal or external, to support their assertions." (Cf. also pp. lii.-lviii. on *Macbeth* and *The Witch*.)

These extracts show the present state of critical opinion. That *The Witch* is a very "poor play" no reader of it can deny. In a few passages it shows a borrowing from Shakespeare; but it is so inferior in plot, characterization, tone, language, and versification, to *Macbeth*, that the two plays cannot be mentioned together. Middleton, or some other interpolator, merely inserted the two songs in *Macbeth*, and developed the part of Hecate, to "please the groundlings."

<sup>1</sup> See Fleay's article in *Anglia*, "Davenant's *Macbeth* and Shakespeare's Witches."

and 55-57, to which Hudson adds 49, 50; he concurs in rejecting the scene as Shakespeare's, and Fleay thinks it is altered from Shakespeare. They also think Scene I. "not unworthy of Shakespeare," but not above the level of Middleton and his contemporaries. Fleay, too, assigns it to Middleton; but Hudson would retain all except lines 8-10, "in which the Weird Sisters are made to talk just like vulgar witches."

*Scene iii.*, lines 1-37, are rejected as not in Shakespeare's style, though lines 18-23 are conceded to be "powerful." Fleay assigns these to Middleton; and Hudson rejects them too, saying that "the style is not at all like Shakespeare's," and Shakespeare's "conception of the Weird Sisters is overlaid and strangled with discordant and irrelevant matter, which is out of keeping with his delineation of character, and the dramatic flow would be better without them."

ACT II., *Scene i.*, line 61, is rejected as too feeble for Shakespeare. The C. P. editors also follow Coleridge in rejecting II. iii., Porter's part; but neither Fleay nor Hudson concur in this, and Professor Hales has written a strong defence of this part. (See Hales's *Notes and Essays on Shakespeare*, pp. 273-290, "The Porter in *Macbeth*.")

ACT III., *Scene v.*, is rejected; and they remark that "if it had occurred in a drama not attributed to Shakespeare, no one would have discovered in it any trace of Shakespeare's manner." Fleay concurs here, too, and Hudson thinks "this is putting it very softly" (p. 174). A new character, Hecate, is introduced without apparent cause; the style and versification are less like Shakespeare than in I. iii., and the whole scene is a sheer encumbrance (p. 175). (Cf. III. v. 13, and IV. i. 48 for inconsistency, C. P. ed.)

ACT IV., *Scene i.*, lines 1-38, are doubtful; though "the

rich vocabulary, prodigal fancy, and terse diction . . . show the hand of a master ;” but there is a great falling off in lines 39–47, after entrance of Hecate, and lines 125–132 “ cannot be Shakespeare’s ” (C. P. ed., p. x.). Fleay and Hudson agree to this ; and so, says Hudson, “ Shakespeare is acquitted of all the choral passages.” Fleay assigns lines 125–132 to Hecate, not to the First Witch, as usual, and says (p. 250) : “ She and her songs . . . are all alike, not only of the earth earthy, but of the mud muddy. They are the sediment of Middleton’s puddle, not the sparkling foam of the living waters of Shakespeare.” Fleay assigns to Hecate, too, Macbeth’s speech, lines 94–100, and thinks it was inserted by Middleton. Macbeth would not have spoken of himself thus.

ACT IV., *Scene iii.*, lines 140–159, the touching for the King’s evil, are thought by the C. P. editors to be interpolated, probably before a representation at Court (p. xi.). Fleay agrees to this in his *Manual*, but not in the *Anglia* ; and Hudson dissents from the C. P. editors (p. 176), though it is hard to see on what grounds, unless it was intended by Shakespeare as a compliment to James I., as the passage may be easily omitted, and serves no useful purpose. In fact, it encumbers the dialogue between Malcolm and Macduff, and the half verses before and after it form a complete verse.

ACT V., *Scene ii.*, is regarded by the C. P. editors as “ doubtful,” and Fleay thinks it has been “ altered,” but Hudson retains it. It serves to show us that certain Scottish nobles have revolted to the English, and to bring before us the situation of the forces more definitely, so it has a purpose.

ACT V., *Scene v.*, lines 47–50, are considered by the C. P. editors as “ singularly weak,” and “ read like an unskilful imi-

tation of other passages ; ” they think the sense is much better without them (p. xi.). Fleay concurs ; and Hudson says (p. 180) : “ Let any one read the passage without these lines, and surely he must see that Shakespeare could not have written them.” Similarly, V. viii., lines 32, 33, they regard as interpolated ; and lastly, they say that “ the last forty lines of the play [V. viii. 35–75] show evident traces of another hand than Shakespeare’s,” especially, that the double stage directions of the Folio “ prove that some alteration had been made in the conclusion of the piece.” Fleay, too, thinks that this last scene has been “ altered ; ” and Hudson says (p. 181) that he has not yet been able to make up his mind about it, though “ to the best of my judgment, some portions of it are not unworthy of Shakespeare, especially the speech of Macduff on his re-entrance with Macbeth’s head ” (lines 54–59) ; but both Fleay and Hudson object to “ the account of young Siward’s death, and the *unnatural* patriotism of his father,” as Fleay calls it. Hudson rejects Malcolm’s last speech (lines 60–75). Fleay rejects also a number of tag-rimes in different scenes ; and after a careful calculation of all the tag-rimes in all of Shakespeare’s plays, he finds more in *Macbeth* than in any other play of Shakespeare, even his very earliest, when he used rime more frequently. Again, *Macbeth* is, next to *The Comedy of Errors*, the shortest of Shakespeare’s plays ; and he conjectures that it was shortened for representation, as some of the others were. He considers that Shakespeare’s *weird sisters* (as seen in I. iii. 38–80) are the *Fates*, or *Norns*, of Teutonic mythology, and are different from the *Witches* of Middleton, who are only the common witches of the Middle Ages ; and that “ the Witches in Act IV. are just like Middleton’s witches, only superior in quality,” and “ are clearly the originals from

whom Middleton's imitations were taken " (p. 250).<sup>1</sup> He acknowledges, however, that a serious difficulty in the way of his theory is Macbeth's reference in III. iv. 133, and IV. i. 136, to the Witches of IV. i., as "the weird sisters;" and he says in his *Manual* (p. 251) that he "cannot satisfactorily solve it at present." Mr. Fleay has developed at some length this theory of the distinction between Shakespeare's original conception of "the weird sisters" of I. iii. 38-80, and the "Witches" of IV. i., in his article in the *Anglia* (VII. i. 128); and he asks: "How are we to explain Shakespeare's giving up the weirds of the grand poetical Norns for the petty sorceries of the mediæval devil?" (p. 138.) He finds the explanation in the theory that the play was written in compliment to James I., and that Shakespeare identifies the Norns and the Witches as a compliment to James's well-known views on the subject of witchcraft, as shown in his work on "Demonology." He adheres to the theory of Clark and Wright in assigning portions of the Witches' songs and all of Hecate's to Middleton; and he explains his connection with the play by supposing that the original MS., or stage copy, was burned in the fire at the Globe in 1613; that the principal parts were recoverable from the actors, but many of the speeches would be abbreviated, and some of the minor parts lost. The play being very short in this state, Middleton, who had in the meantime written *The Witch*, was employed to fill it up. He transferred to it *the two songs* from his *Witch*, introduced Hecate and dancing, used Hecate to connect the "weird sisters" and the "Witches," and patched a few lines here and there. So he finally assigns to Middle-

<sup>1</sup> Cf. Dowden's *Shakspeare — His Mind and Art*, pp. 218 ff., for Dowden's view.

ton I. i. 1-12, and iii. 1-37, for the Witches; III. v. 1-36, IV. i. 39-43, 125-132, for Hecate; IV. i. 92-102 for Macbeth (p. 143). The speeches of the Apparitions, too, were worked over. This differs somewhat in details from his views in the *Shakespeare Manual*, but it adheres to the same theory; namely, that Middleton, finding the groundlings were more pleased with the witches and the caldron and the visions of IV. i. than with the Fate goddesses of I. iii., determined to add to them. Hudson agrees generally with Fleay's theory, as stated in his *Shakespeare Manual*; but of course he had not, at the time of the publication of his school edition, seen Fleay's modification of it as given in his article in *Anglia*. Whatever truth there may be in this theory, it at least serves to remove some blemishes in the play, and to relieve Shakespeare of some inferior passages. If we grant that two hands have been at work at the play, it is reasonable to suppose that the second hand was Middleton. The argument cannot be given in detail; but the above is a brief summary of it, and a statement of the interpolated passages.<sup>1</sup> A few lines of Middleton's *The Witch*, showing resemblance in language to certain lines of *Macbeth*, will be found in the Notes; also the full text of the two songs from *The Witch*, the first lines of which are found in *Macbeth*.<sup>2</sup>

<sup>1</sup> See C. P. edition, Introduction; Fleay's *Shakespeare Manual* (pp. 245-261) and article in *Anglia*, VII. i. 128; Hudson's school edition, Appendix; and Dowden's *Shakspeare Primer*, p. 137.

<sup>2</sup> See New Shakspeare Society's Transactions for 1877-1879, pp. 27-40, for Spalding's article "On the Witch Scenes in *Macbeth*," in rebuttal of Fleay's views.



# The Students' Series of English Classics.

DURABLY AND HANDSOMELY BOUND IN CLOTH AND CHEAP IN PRICE.

## SOME OF THE BOOKS.

*Most of them required for Admission to College.*

Bates's Ballad Books . . . . .	50 cents
Burke's Speech on Conciliation with America . . . . .	35 "
Carlyle's Essay on Burns . . . . .	35 "
Carlyle's Diamond Necklace . . . . .	35 "
Coleridge's Ancient Mariner . . . . .	25 "
De Quincey's Revolt of the Tartars . . . . .	35 "
De Quincey's Joan of Arc and other selections . . . . .	35 "
Dryden's Palamon and Arcite . . . . .	35 "
George Eliot's Silas Marner . . . . .	35 "
Goldsmith's Traveler and Deserted Village . . . . .	25 "
Goldsmith's Vicar of Wakefield . . . . .	50 "
Johnson's History of Rasselas . . . . .	35 "
Longfellow's Evangeline . . . . .	35 "
Lowell's Vision of Sir Launfal . . . . .	25 "
Matthew Arnold's Sohrab and Rustum . . . . .	25 "
Macaulay's Essay on Lord Clive . . . . .	35 "
Macaulay's Second Essay on the Earl of Chatham . . . . .	35 "
Macaulay's Essays on Milton and Addison . . . . .	35 "
Macaulay's Life of Samuel Johnson . . . . .	25 "
Macaulay's Lays of Ancient Rome . . . . .	
Milton's Paradise Lost, Books I and II . . . . .	35 "
Milton's L'Allegro, Il Penseroso, Comus, and Lycidas . . . . .	25 "
Pope's Iliad, Books I, VI, XXII, and XXIV . . . . .	35 "
Scott's Marmion . . . . .	35 "
Scott's Lady of the Lake . . . . .	35 "
Scudder's Introduction to Writings of John Ruskin . . . . .	50 "
Shakespeare's A Midsummer Night's Dream . . . . .	35 "
Shakespeare's As You Like It . . . . .	35 "
Shakespeare's Macbeth . . . . .	35 "
Shakespeare's Merchant of Venice . . . . .	35 "
Sir Roger de Coverley Papers from the <i>Spectator</i> . . . . .	35 "
Thomas's Selections from Washington Irving . . . . .	50 "
Tennyson's Elaine . . . . .	25 "
Tennyson's Princess . . . . .	35 "
Webster's First Bunker Hill Oration . . . . .	25 "

*Any of the above books sent postpaid on receipt of price. Usual discount on quantities. Correspondence Solicited.*

**LEACH, SHEWELL & SANBORN, Publishers,**  
**BOSTON. NEW YORK. CHICAGO.**

# **The Students' Series of English Classics.**

---

*EMINENT SCHOLARSHIP  
COMBINED WITH LARGE BUSINESS EXPERIENCE.*

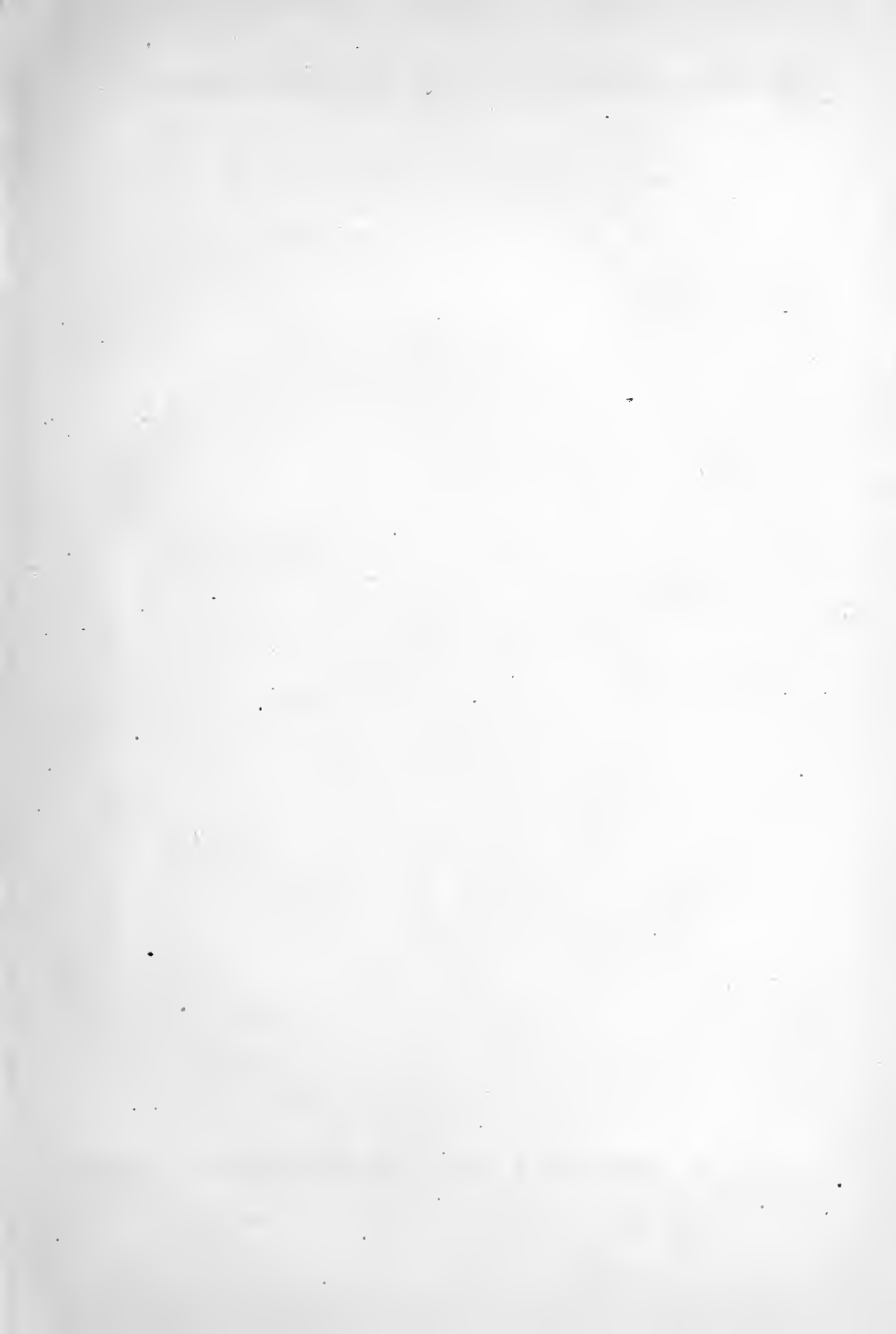
---

## **SOME OF THE EDITORS.**

Frank T. Baker, Teachers' College, New York City.  
Katharine Lee Bates, Wellesley College.  
Henry H. Belfield, Chicago Manual Training School.  
Henry W. Boynton, Phillips Andover Academy.  
Gamaliel Bradford, Jr., Instructor in Literature.  
James Chalmers, Wisconsin Normal School.  
Albert S. Cook, Yale University.  
W. W. Curtis, Principal of High School, Pawtucket, R. I.  
Warren F. Gregory, Murdock School, Winchendon, Mass.  
Louise M. Hodgkins, late of Wellesley College.  
Fannie M. McCauley, Winchester School, Baltimore.  
W. A. Mozier, High School, Ottawa, Ill.  
Mary Harriott Norris, Instructor in Literature.  
F. V. N. Painter, Roanoke College.  
D. D. Pratt, High School, Portsmouth, Ohio.  
Warwick J. Price, Late of St. Paul's School.  
J. G. Riggs, School Superintendent, Plattsburg, N. Y.  
A. S. Roe, late Principal of High School, Worcester, Mass.  
Fred N. Scott, University of Michigan.  
Vida D. Scudder, Wellesley College.  
L. Dupont 'Syle, University of California.  
Isaac Thomas, Principal of High School, New Haven, Conn.  
James Arthur Tufts, Phillips Exeter Academy.  
William K. Wickes, Principal of High School, Syracuse, N. Y.  
Mabel C. Willard, Instructor, New Haven, Conn.

---

**LEACH, SHEWELL & SANBORN, Publishers,**  
**BOSTON.      NEW YORK.      CHICAGO.**



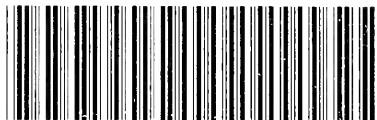








LIBRARY OF CONGRESS



0 014 092 299 7

